

BAY • GUARDIAN

RAISING HELL SINCE 1966
THE SAN FRANCISCO BAY GUARDIAN | SFBG.COM | MAY 14 - 20, 2014 | VOL. 48, NO. 33 | FREE



The Guardian Small Business Awards recognize the scrappy shopkeepers and entrepreneurs swimming against a rising tide of corporate cash. PAGES 14-18

LE VIDEO COMES BACK FROM THE BRINK! FROM LEFT: KAT SHUCHTER, JOHN TAYLOR, BETSY HOBGOOD, AND MARK BOWEN
PHOTO BY KEENEY + LAW PHOTOGRAPHY

INCOME GAP

Dueling minimum wages headed for SF ballot P10

NOIR AND MORE

'I Wake Up Dreaming' returns to the Roxie P34

PORN CRACKDOWN

Will Kink.com flee the Armory for Nevada? P12

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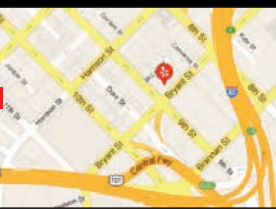
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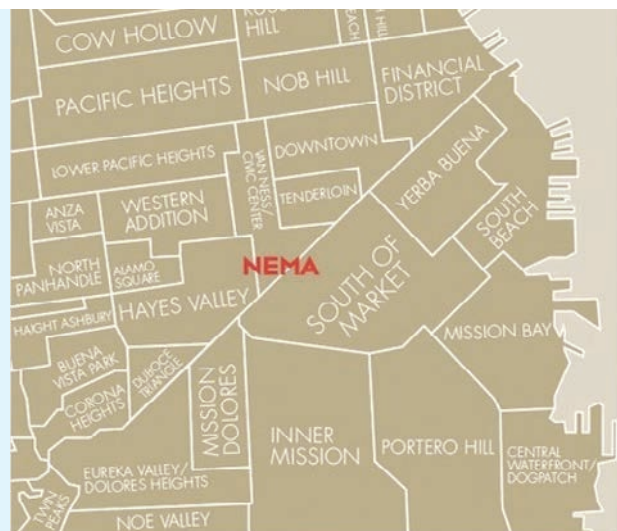


#DONTFUNDEVIL

Activists are targeting Google this week as its shareholders meeting, by calling on the tech giant to disclose how much it spends on lobbying and contributions toward groups like the U.S. Chamber of Commerce. “While it sells our information and invests in technologies that could fundamentally shift society, such as robotics, artificial intelligence and drones,” said Sam Jewler, communications officer for Public Citizen’s U.S. Chamber Watch, “Google has strayed from its ‘Don’t Be Evil’ mantra and is spending unaccountable dark money on lobbying and on funding groups that stifle action on climate change, Internet rights, voting rights, good jobs and more.”

NOTORIOUS NEMA

By now readers have probably seen their news feeds light up with outrage over the fact that high-end apartment complex NEMA went out there and published a map of San Francisco that did not include the Castro or Chinatown. It’s the same mid-Market complex that spurred the earlier creation of a satirical Twitter account. Top tweet on the “ENEMA Lux Apartments” feed? “Amenities not enemies! Tech not blech! White not blight!”



ALTERNATIVE



SFBG RADIO

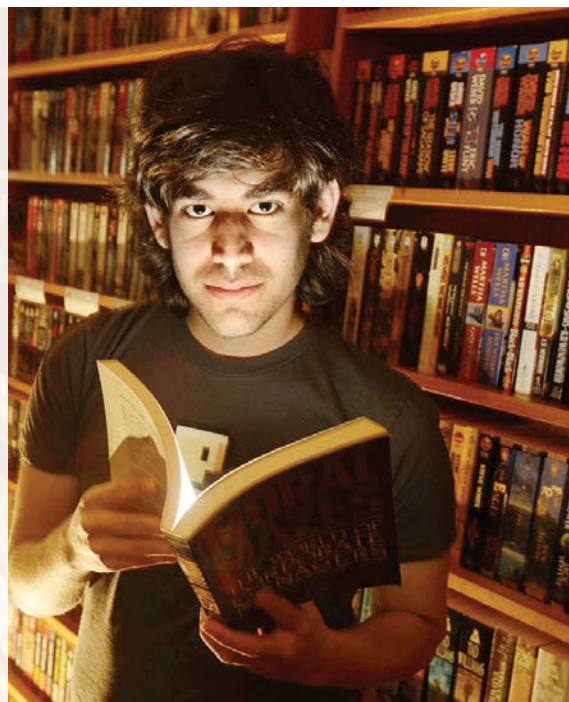
Now you can be Guardian listeners as well as Guardian readers. The Guardian’s new radio show, *Alternative Ink*, is now airing biweekly on BFF.fm, San Francisco’s best Internet radio station. Alternating every other week with the SF Weekly, we deliver a blend of music, talk, and random musings. Visit BFF.fm or sfbg.com to hear our latest show, recorded live in the studio on Sun/11.

PITTING THE HOMELESS AGAINST THE POOR

We’re happy to see the Sup. Mark Farrell, who represents the wealthiest part of the city, take an active interest in reducing homelessness. But a proposal he introduced as we were going to press strikes us as a little out-of-touch with how most San Franciscans are struggling to get by these days. His Homeless Tenant Preference Legislation would give the homeless and those formerly homeless individuals in supportive housing priority for all affordable housing programs and units managed by the city. So rather than taxing wealthy industries to build more affordable housing, we’re going to pit the homeless against the poor while promoting a housing boom for the rich? So slipping into homelessness would be a prerequisite for housing subsidies? Try again, supervisor.

DOC CLOCK

The 13th annual San Francisco Documentary Film Festival, always a top pick amid the Bay Area’s overpopulated film-fest scene, announced its programming last week. The fest, which runs at the Roxie and Brava Theaters in SF, and the Oakland School of the Arts, kicks off June 5 with *Actress*, the latest from Robert Greene, who is also the recipient of DocFest’s Non-Fiction Vanguard Award. (Memo to any fans of *The Wire*: the subject of *Actress* is Brandy Burre, who played political troublemaker and McNulty foil Theresa D’Agostino.) The centerpiece film is *The Internet’s Own Boy: The Story of Aaron Swartz*, about the late programmer and activist; closing night brings Sundance-acclaimed doc *Rich Hill*, about kids growing up in rural Missouri. Check out the whole program (Zombies! Punks! Cults! Christmas music fanatics!) at www.sfindie.com.



DAVID CHIU’S AMA

Board of Supervisors President and Assembly candidate David Chiu went onto Reddit on May 12 for an “ask me anything.” One voter threw this curveball: “I’m a bigger fan of you than Campos, should I just vote for him to send him off to Sacramento to keep you here?” Chiu’s response might serve as advice for anyone trying to decide whether they should vote for him or David Campos for Assembly. “I hope you don’t mind if I suggest a flaw in the logic to your question,” he wrote. “Whoever you send to represent you in Sacramento could be your representative for the next 12 years. Whoever loses this election will very likely only be in office for another two years. What would you rather have — 12 years of someone you support or two years of someone you don’t?” Then he added a smiley face. :)

GUARDIAN PHOTO BY MIKE KOZMIN



SOUNDTRACK TO THE CITY

What exactly does a “sound sculpture” look like? We’re not quite sure either, but judging from what we’ve heard about Sonic Dreamscape, the new installation by sound artist Bill Fontana that’s set to debut this weekend as part of the opening of the North Beach Branch Library, you’ll want to tune in. Fontana, a North Beach resident, has been recording the sounds of his neighborhood or the past 15 years, including the bustle of restaurants and cafes, a reading by Lawrence Ferlinghetti, Telegraph Hill parrots squawking up a storm, and more; the mix, which will be broadcast from weatherproof speakers on one side of the library’s building, will shift constantly so that no two moments are the same. Sounds pretty sweet.

PHOTO BY CHRISTOPH REMBSER

SNAPSHOT: BACK TO BUSINESS

PHOTO BY @COOLERINTHEFOG

Tag your Instagram photos #sfbgsnapshot for a chance to be featured here in next week’s paper. Each week we’ll pick a new theme, and a new favorite. Next week’s photo challenge theme: “live music,” in honor of our upcoming Summer Music Issue.

CELEBRATE SMALL BIZ

You (yes, you!) are cordially invited to join us for a happy hour where we’ll toast our Small Business Awards winners and all members of the small business community. Enjoy a celebratory drink (or three); we’ll be serving delicious cocktails poured with Distillery 209 Gin by the talented bar staff at Virgil’s. It’s happening Wed/14, 6:30-8:30pm, at Virgil’s Sea Room, 3152 Mission, SF.

SRO OWNERS SUED

It’s often rumored that housing conditions in certain San Francisco single-room occupancy hotels, or SROs, are atrocious. And now, a May 12 lawsuit filed by City Attorney Dennis Herrera alleges that when it comes to hotels under the ownership of one family in particular, the housing conditions are also illegal. Herrera’s suit names the Thakor family, owners of more than a dozen SROs, charging that the city contractors are renting uninhabitable rooms to vulnerable occupants and making false claims for payment from the city. “San Francisco’s response to our affordable housing crisis must include aggressively protecting our most vulnerable residents,” Herrera said.



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Wilbur Storey, statement of the aims
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A•A•N



OPINION

NEWS

FOOD + DRINK

THE SELECTOR

MUSIC

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FILM

CLASSIFIEDS

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www.sfbg.com/mission-guide

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EAT DRINK SHOP LIVE MISSION

Small Business happy hour at Virgil's Sea Room

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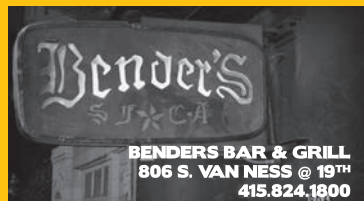
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SF needs a check-up

BY DAVE FLEMING AND LORRAINE THIEBAUD

OPINION When the economy crashed in 2008, healthcare workers in San Francisco were forced to do more with less. Six years later, we're doing less with less. Our patients are paying the price.

As nurses, we know what that means: Mayor Ed Lee's San Francisco needs a checkup. Unfortunately, the prognosis for our healthcare system is not good.

In 2008, the voters of San Francisco overwhelmingly passed a \$900 million bond to build a new, earthquake-safe trauma center at San Francisco General Hospital. That public investment will have been a waste if the city refuses to plan for safe staffing inside the shiny new building.

Are there enough nurses, ancillary staff, and clerks to safely care for all our patients? No. At every level, from clinics to the emergency room, we have an unsafe staffing shortage.

This unsafe nurse and caregiver staffing is a major cause of poor patient outcomes, and also for all the tragic incidents that have occurred in recent months. A range of problems can occur when patients don't have enough access to nurses and caregivers, from falls to infections to longer hospital stays to increased violence by patients.

Currently, the Department of Public Health has 90 vacant positions for registered nurses and 60 for other frontline caregivers. The positions were approved in the budget, and counted on by health facilities, but never filled by City Hall. The Mayor's Office makes a habit of saving money by keeping these jobs open.

As a result, our healthcare facilities — including our only trauma center, General Hospital — consistently operate at a higher capacity than we are budgeted for. General is not only out of compliance with state law that determines safe staffing ratios, it is also routinely out of compliance with its own internal policies for safe patient ratios.

We see the results of this chronic, systemwide understaff-

ing in our emergency room. The emergency room at SF General is on diversion status 43 percent of the time, about double the rate of 2012. That means the ER is closed to non-trauma patients because it's too full. It costs the city \$1.4 million per month to pay private hospitals to treat diverted patients. We frequently have patients who should be admitted to a hospital bed held in the ER hallways for hours.

This stress on our healthcare system will get worse as the Affordable Care Act is implemented in coming months and years. San Francisco expects another 20,000 primary care patients in its clinic system. Our primary care providers are already overwhelmed, and there is no plan for the influx of new patients.

Instead, the city proposes to increase primary care providers' patient load by up to 50 percent.

Moreover, San Francisco has failed to complete a contract with any Covered California health plan to allow the city to continue to treat (and be reimbursed for) newly insured patients.

While the diagnosis is bleak, the nurses' cure is clear. San Francisco's healthcare system can get healthy with some simple steps:

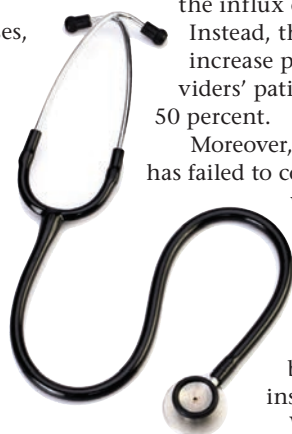
First, get the politics out of the way and immediately hire the nurses and caregivers already approved in the budget.

Second, base the public health budget on the actual number and needs of our patients, not on political convenience.

Finally, Mayor Lee needs to commit to a healthy San Francisco. Economic inequality is the moral issue of our day, and healthcare is a major factor. It is time for Lee to stand with us in our fight to make San Francisco livable for everyone, and that includes access to quality healthcare.

Until that happens, San Francisco needs a checkup, and our healthcare system needs a cure. **SFBG**

Dave Fleming and Lorraine Thiebaud are registered nurses at San Francisco General Hospital.



THIS MODERN WORLD

by TOM TOMORROW

IT'S THE LATEST REPUBLICAN FOLK HERO--A CARTOON HILLBILLY WHO HATES THE GOVERNMENT! GIT OFF MAH LAND, YOU DAD-GUM REVENOOERS!



RIGHT-WING MEDIA EMBRACE HIM UNCRTICALLY! WHY CAIN'T THE GUB'MINT LEAVE A MAN ALONE TO BREW HISSSELF SOME MOONSHINE IN PEACE?



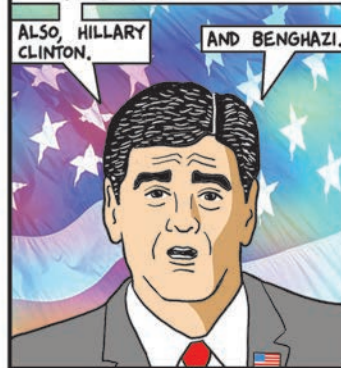
CONSERVATIVES RALLY TO HIS CAUSE! I THINK THE CARTOON HILLBILLY IS THE NEW FACE OF THE REPUBLICAN PARTY!



BUT THEN-- DO YOU HAVE ANY MORE FOLSKY, HOMESPUN WISDOM TO SHARE WITH US, CARTOON HILLBILLY?



AND IT'S TIME TO QUICKLY CHANGE THE SUBJECT ONCE AGAIN. IN OTHER NEWS--BENGHAZI, BEN-GHAZI, BENGHAZI!



NEXT: REPUBLICANS FIND A NEW HERO--AN ACTUAL NEANDERTHAL WHO HATES EVERYONE! UGG WANT TO SMASH ENEMIES WITH BIG ROCK! TAKE THEIR FOOD! AND WOMEN!



Stop wiggling around the bike debate

EDITORIAL Our blog post last week about traffic cops ticketing bicyclists riding the Wiggle on Bike to Work Day (see "Bike sting on BTWD," page 13) triggered heated reader reactions on both sides, as stories about bikes often do. Many are angry that cyclists routinely run stop signs, while cyclists argue police should focus enforcement on motorists who present a far greater danger to the public.

When we finally heard back from the San Francisco Police Department this week, a spokesperson said that targeted enforcement on the Wiggle is being driven by complaints, and that the SFPD is compelled to act on those complaints and can't selectively enforce traffic laws. A few people in the neighborhood have pledged in online forums to put a stop to the scofflaw behavior of cyclists there.

This presents an ideal opportunity for San Francisco to finally have a long-overdue discussion about traffic safety and how to encourage more people to ride bikes, which is official city policy

— and for good reason in this era of global warming, fiscal austerity, and increasing traffic congestion.

The Wiggle — a series of city-posted turns snaking their way through Lower Haight — is a crucial east-west connection that is one of the most well-traveled bike routes in the city. But it also includes stop signs at the end of every block, six in all, that almost every cyclist slowly rolls through.

Rather than let a few people undermine the city's voter-approved policies promoting cycling, we should see this standoff as an opportunity to use intersection designs and traffic enforcement strategies that recognize it unnecessarily clogs up intersections for everyone when cyclists lose their momentum and have to start pedaling from a full stop.

So as part of the study of Wiggle intersections that is now underway, the city should give serious consideration to installing traffic circles at each of these intersections, something it should then consider for intersections

throughout the city that have high volumes of cyclist traffic.

San Francisco should also start pushing statewide reforms like Idaho-style laws allowing cyclists to treat stop signs as yield signs and red lights as stop signs, which wouldn't change when motorists or pedestrians have the right-of-way, simply enshrining into law how cyclists already ride.

In the meantime, the SFPD should focus on dangerous intersections and behaviors, as Police Chief Greg Suhr has already pledged, and clearly communicate that priority to traffic cops. As it does with marijuana laws, San Francisco should make a deliberate decision to not make criminals of otherwise law-abiding citizens.

If thousands of San Franciscans are breaking the same law everyday, in the same intersections that actually have low collision rates, perhaps the problem is systemic. We should make changes that foster a respect for the law, not pursue crackdowns that will only feed division and hostility on our streets. **SFBG**

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BY REBECCA BOWE

rebecca@sfbg.com

BASED ON EARTH For this second installment of our environmental news column, we're looking at climate change from wildly different perspectives. We'll explore whether local green-tech manufacturing firms can help wean California off fossil fuels, highlight some key data from the National Climate Assessment, and hear from an Amazonian shaman who's fed up with white people making a mess of the planet and his home territory.

STASHING ELECTRONS

A new green technology sector in the Bay Area could help find the missing puzzle piece needed to establish a sustainable clean-energy mix for the state's future.

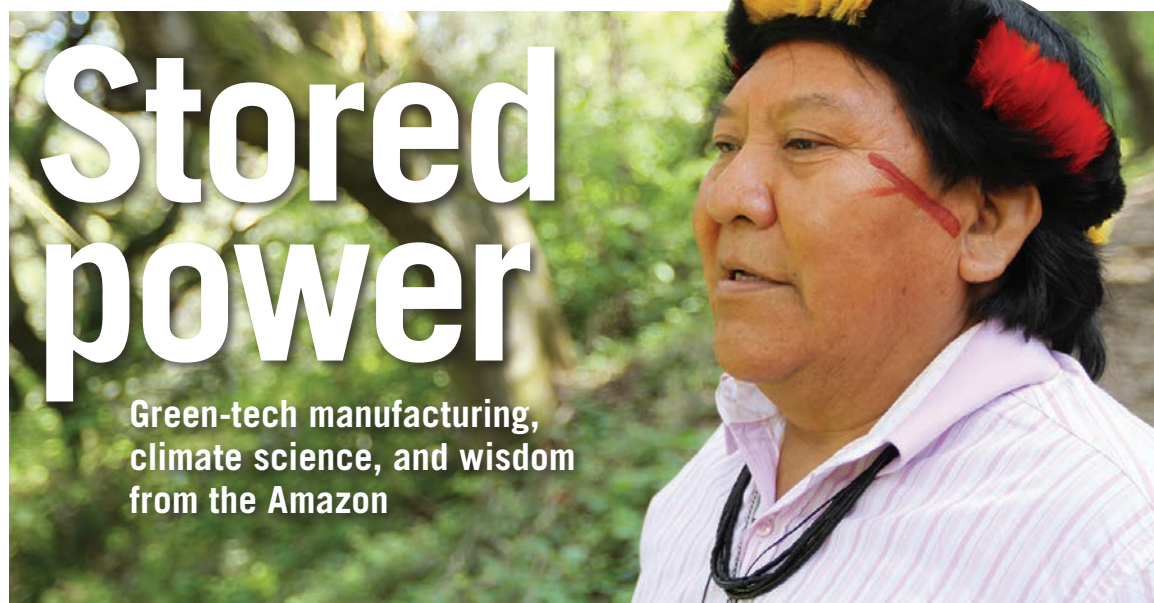
Californians continue to rely on a majority of electricity sources that are environmentally unfriendly: natural gas, nuclear power, and even coal. Generating electricity by burning fossil fuels contributes to air pollution, consumes vast quantities of freshwater, and releases greenhouse-gas emissions, exacerbating global climate change.

But this is all starting to change. Since California requires utilities to convert one-third of their energy mix to renewable sources by 2020, there's incentive for investment in carbon-free alternatives, such as wind and solar. Meanwhile, procurement decisions at the California Public Utilities Commission have pushed utilities to purchase more renewable power.

"Solar is succeeding beyond people's expectations around the world," because pricing has come down, said Julie Blunden, a consultant and energy-sector expert who formerly served as vice president at SunPower. "California set itself up to say, 'we're for changes to our power sector.'"

But renewables have an inherent problem — the power they produce can't always be tapped just when it's needed. Without some way to store the electricity generated by a wind or solar array, to be kept on hand for when demand hits a peak, wind and solar are unreliable for primary energy generation because they're subject to fluctuations in wind and natural light. This is where energy storage comes in.

Throughout the Bay Area, companies specializing in battery manufacturing are starting to gain traction, with 11 regional battery manufacturers enrolling in CalCharge, an accelerator program for energy storage created with help from the U.S. Department of Energy and the California Clean Energy Fund.



Stored power

Green-tech manufacturing, climate science, and wisdom from the Amazon

CalCharge gives regional energy-storage companies access to national laboratories such as Lawrence Berkeley National Lab, facilities described by DOE renewables expert David Danielson as "science and engineering powerhouses at the forefront of clean energy innovation."

One of the first grid-scale energy storage firms to join CalCharge is EnerVault, a flow battery manufacturer that's working on a major installation in Turlock that will be located with a tracking solar system and an electric irrigation pump.

"The little dark secret about solar is that it's intermittent," explained Tom Steipen, CEO of Primus Power, a flow battery manufacturing firm based in Hayward that recently joined CalCharge.

On cloudy days, solar arrays won't produce as much power. Wind presents similar challenges: "Wind in North America is stronger at night — but we don't need it at night, we need it in the afternoon. So anything you can do to de-couple the instantaneous supply from demand is good for the environment, good for the economy, and that's what energy storage does. ... I like to describe it as a warehouse of electrons."

Primus makes energy pods — an array of batteries that stand about six feet tall, placed in two rows within a shipping container — which can be fed by renewable power arrays and tied in with the grid.

The pods can be stacked in Lego-like fashion, enabling more energy storage. They are then positioned beside a second shipping container, outfitted with equipment to convert stored DC power to AC power that can be sent over transmission lines.

Primus Power plans to make one of its first energy pod shipments to Miramar, the site of a marine base

near San Diego where the movie *Top Gun* was filmed. The base is powered with its own contained micro-grid, but it was impacted by brownouts a couple years ago. With this project, Primus faces a test for its energy pods, which are estimated to last up to 20 years: Can the flow batteries, in combination with solar, produce reliable electricity for three full days?

If the pods can supply a smooth power supply, Primus wins — but more importantly, it will be a vote of confidence for carbon-free energy as a significant source of electricity generation.

'MONEY WON'T SAVE THE WORLD'

Davi Kopenawa is sometimes called the "Dalai Lama of the Rainforest." He's a shaman, activist, and spokesperson for his Yanomami tribe, the largest isolated tribe in South America, which lives according to traditional indigenous ways in territory within the Brazilian Amazon.

After years of battling the Brazilian government, Kopenawa and his people won a successful campaign for demarcation of the Yanomami territory in 1992. He co-wrote a book, *The Falling Sky*, with French anthropologist Bruce Albert, recently published by the Harvard University Press.

Today, the Yanomami are facing new pressures. Mining speculators are encroaching into their indigenous territory, causing fears of displacement, environmental destruction, and disease. In the past, exposure to disease brought dire consequences, resulting in widespread fatalities.

Kopenawa recently made a rare visit to San Francisco, giving talks at the Presidio Trust, UC Berkeley, and City Lights Books — and we got the chance to interview him while he was here.

Speaking via translation provided

by Fiona Watson, research director of the human rights organization Survival International, Kopenawa talked about the Yanomami's looming worries of environmental destruction and displacement that could be ushered in by mining companies.

"People are returning, invading it again, and repeating exactly what happened 20 years ago," he told us. "These people are mainly gold miners who are looking for the riches of the Earth ... They're looking for oil, diamonds, and other precious materials, which is what white people want."

He travels in part to seek support from the international community. "The majority of Yanomami have never left their land — they haven't come out like I have," he said. "So they don't really see at close quarters how we are fighting against the politicians. However, the Yanomami and I, we continue to fight."

Kopenawa had a lot to say about climate change and what has been done so far to address it: "All of you, the governments, the white people, need to listen to us, if you want to control the rich people who are always there ... seeking raw materials from the earth, cutting down the forests, destroying the rivers."

Indigenous leaders have spoken out internationally on the issue of climate change, he added, but the message has fallen on deaf ears. "They had the big UN climate meeting in Copenhagen," he said. "But that didn't result in anything. They only wasted money. They made us think that the city people would resolve things, but they couldn't. The problem is the governments don't listen. ... The problem really is about capitalism, that's at the root of the problem."

Kopenawa's perspective as a shaman in an indigenous culture is radically different from the world

of government and politics, and he shakes his head at what he sees as utter complacency when it comes to implementing meaningful change.

"They're only interested in the Internet, in paper, building more roads, stripping out the riches of the earth, destroying the trees," he said. "We are different. We see the dangers, and we see that they are getting nearer. The cities are growing, the population is growing, and so the pollution is growing. There's a lot of money in the world...But money won't save the world."

He advocates a new way of thinking about human progress.

"People have to stop thinking about 'progress,' which is pulling out the riches of the earth, and negotiating and doing business and having money all the time," he said. "This is the error of the city people. I've tried to tell the city people, you need to minimize this problem of the climate, or else it will stop raining. And it will keep getting hotter."

MORE WILDFIRES, LESS WATER

The Obama administration unveiled the third National Climate Assessment on May 6, a hefty document detailing climate change impacts facing every region of the U.S.

Unsurprisingly, California's own climate-related woes stem from water scarcity. Here are some details:

• **More money needed for drinking water.** "Climate change will increase the cost of maintaining and improving drinking water infrastructure [estimated at \$4.6 billion annually as things stand], because expanded wastewater treatment and desalinating water for drinking are among the key strategies for supplementing water supplies."

• **Market impacts on delicious agricultural products.** "California produces about 95 percent of U.S. apricots, almonds, artichokes, figs, kiwis, raisins, olives, cling peaches, dried plums, persimmons, pistachios, olives, and walnuts, in addition to other high-value crops. Drought and extreme weather affect the market value of fruits and vegetables more than other crops because they have high water content."




• **More wildfires.** "Numerous fire models project more wildfire as climate change continues. Models project ... up to a 74 percent increase in burned area in California, with northern California potentially experiencing a doubling under a high emissions scenario toward the end of the century." **SFBG**

Based on Earth is a monthly column by Guardian News Editor Rebecca Bowe.

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BY BRIAN MCMAHON
news@sfbg.com

NEWS It seems like San Francisco may surpass itself as the city with the highest minimum wage in the country, as labor activists and business groups are each pitching their own fall ballot measures to raise wages for the lowest paid workers.

The city's current minimum wage of \$10.74 is the highest in the country, but that still isn't enough, according the labor activists, not in the city with the most expensive rent in the US and one of the largest income gaps.

"We have the highest growing gap between the rich and the poor, and the economic disparity is so high right now," said José Argüelles of Young Workers United. He said the raising the minimum wage "isn't the whole solution, but it's part of it. Folks working full time in San Francisco should be able to afford to live in San Francisco."

But sometimes even working full time in San Francisco isn't enough to live here. A 2012 study by the San Francisco Department of Health

Income gap

Dueling SF minimum wage increase measures headed for November ballot unless labor and business leaders can compromise on one

found that even in the most inexpensive neighborhoods of the city, one would have to work 3.4 full-time minimum wage jobs to afford rent in a two-bedroom market rate apartment. In the priciest neighborhoods, one would have to work up to eight full-time jobs to afford rent.

All of this is occurring at a time when minimum wage debates are taking place across the country. President Obama has suggested raising the federal minimum wage from the current \$7.25/hour to \$10.10/hour, although Congress has been less receptive. Here in California, the state minimum wage of \$8/hour will rise to \$9/hour this July, and \$10/hour by 2016.

The San Francisco ballot measure favored by labor activists is an initiative to raise the hourly minimum wage to \$15 by 2017, with a sliding time frame depending on the

size of the business. Proponents of the measure, dubbed the Minimum Wage Act of 2014, are just beginning to collect the necessary 9,702 signatures to qualify for the November ballot, and a recent poll found that 59 percent of likely voters supported the increase, while only 36 percent were opposed.

Business groups are usually the first ones to object to higher wages, but the San Francisco Chamber of Commerce and other small-business leaders are working with Mayor Ed Lee to craft their own, albeit more watered-down, ballot measure to increase pay. Despite their efforts, the \$15/hour initiative took them by surprise and they are "outraged," according to a statement released by the Chamber.

"This initiative is nothing more than a thinly veiled attempt to influence the outcome of the con-

sensus-building process that will begin this week under the leadership of Mayor Ed Lee," Chamber President Bob Linscheid said in the statement.

But many small businesses actually want to see the minimum wage increased, said John Eller of Alliance of Californians for Community Empowerment, one of the labor groups sponsoring the \$15/hour initiative.

"What we heard when we talked to small businesses was that big money is coming in to buy up properties, that prices are getting jacked up, and that they are getting displaced, just like the residents of San Francisco," Eller said. "But genuine interest in San Francisco, supporting young people, getting people out of poverty, and dealing with displacement were the themes that kept coming up."

The business community wants to see the higher minimum wage phased in over a longer period of time and supports a more "moderate" wage, although an exact rate has not been decided, according to an email sent by Henry Karnilowicz, president of the San Francisco Council of District Merchants Associations. Other concessions that business leaders ask for include a separate, lower minimum wage for tipped servers and new hires in-training.

Raising the minimum wage "is about being fair and being reasonable," said Karnilowicz. "It's not true that small businesses are making a fortune, and I'd hate to see a big Walmart or Target coming into town to take their place."

But Argüelles says that including special exceptions and a piecemeal law is a step in the wrong direction.

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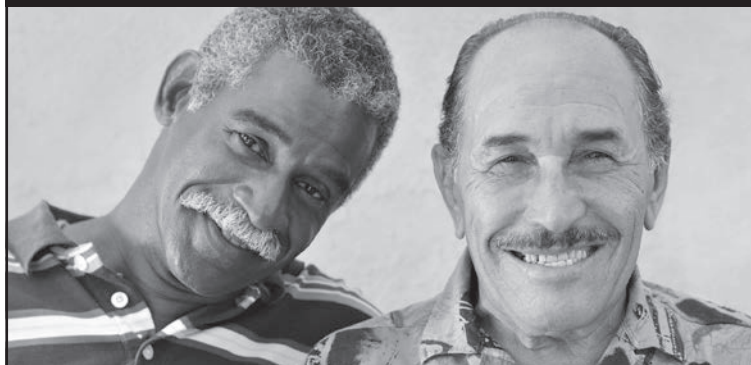
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**broke-ass
stuart**

BAY • GUARDIAN

"In the past, San Francisco has led the way [with fair labor laws]," he said. "I think we can set a higher standard than that."

Opponents to raising the minimum wage often claim that doing so hurts jobs and the economy, but a study from economists at UC Berkeley says otherwise. Unemployment in San Francisco has

AFFECTED WORKERS ARE LARGELY ADULTS AND DISPROPORTIONATELY WOMEN AND PEOPLE OF COLOR.

dropped since the last major minimum wage increase, and businesses absorb the extra labor costs through reduced employee turnover and improved efficiency.

The study also found that affect-

ed workers are largely adults and disproportionately women and people of color, two groups for whom the income gap is especially vast.

A measure qualifies for the ballot in one of two ways: either by garnering enough signatures through the initiative process, or being placed on the ballot directly by the mayor or a group of four or more supervisors. As of now, it seems plausible that San Franciscans will have two minimum wage measures to choose from this year, one from signatures and another from Mayor Lee.

On May 7, the Chamber released a press release stating that it's seeking a single, consensus measure rather than two competing ordinances. Labor activists also hope to see one measure, Argüelles said.

There are no details yet on what Lee's minimum wage ordinance would look like, if he sponsors one. There's potential for a compromise between labor activists and business leaders, meaning one ballot measure with wide support. Otherwise, it will likely be one measure pitted against the other.

The deadline for Lee to submit his ordinance to the Department of Elections is June 17. **SFBG**

Local fast food workers join worldwide strike

NEWS Bay Area fast food workers who walked out and picketed their stores last year are set for a repeat performance in their battle against the house that Big Mac built, timed to debut right as the Guardian hits the streets. And this strike is also set to expand.

On May 15, fast food workers worldwide plan to rise up in protest of unfair labor practices and punitive actions by their bosses. Fast food workers in the Bay Area will be joining the strike. Labor sources tell us their numbers may double thanks to new workers joining the movement in Pleasanton, Livermore, and Oakland.

The new Oakland march is twofold: One will picket a McDonald's on East 12th Street, and another a McDonald's on 14th and Jackson.

"I haven't had a raise in three years," a McDonald's worker who identified herself as Markeisha told us just after she went out on strike from an Oakland McDonald's in December. And contrary to the common narrative of fast food workers being independent teenagers, Markeisha said she has two children, and she is their sole provider.

Another common misconception is that workers are merely fighting for higher wages. Although raises are among their needs, fast food workers also contend they are a vulnerable workforce. Wage theft, low salaries, slashed hours, and punitive measures for speaking out are among the grievances fast food workers allege against their bosses at chains including McDonald's, Burger King, and Taco Bell.

"One thing we found when talking to fast food

workers was wage theft issues were high," Service Employees International Union Local 1021 Political Director Chris Daly told the Guardian. "When you're making \$8-11 an hour, a couple shifts can be the difference between paying the rent or not."

Workers we talked to at the last strike alleged their jobs at McDonald's and Kentucky Fried Chicken paid so low they had to also enroll in CalFresh (food stamps) to afford food. That sort of government subsidy for big business puts a strain on the taxpayer, former Labor Secretary and current UC Berkeley professor Robert Reich noted on his blog.

McDonald's alleges last year's actions were strikes-in-name-only. "To right-size the headlines, however, the events taking place are not strikes. Outside groups are traveling to McDonald's and other outlets to stage rallies," McDonald's wrote in a press statement.

Counter to the corporate narrative, the Guardian witnessed multiple Oakland McDonald's workers joining picket lines (captured on video: "Oakland joins 100 cities in national strike," Dec. 5, www.sfbg.com).

The next Fast Food Strike will have a world focus. Earlier this month, Salon.com reported the strike will reach cities including Karachi, Casablanca, London, Bangkok, Buenos Aires, Geneva, and San Salvador.

"The fast food organizing across the country speaks to how this issue is capturing not just the public imagination," Daly told us, "but speaking to low-wage workers realities to struggling simply to live." (Joe Fitzgerald Rodriguez)

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BY JOE FITZGERALD RODRIGUEZ
joe@sfbg.com

NEWS The spotlights shone down, the athletes tussled, and the crowds screamed.

The toned and tattooed female wrestler tackled the topless, tanned, blond wrestler from behind, pulling her down like a tumbling tower. The mat thumped. Cheers erupted. In a sudden reversal, the tanned wrestler gained leverage with her right arm and slammed the tattooed fighter's shoulders onto the mat, giving the blonde the win.

What happened next was definitely not standard wrestling fare.

The tanned wrestler, triumphant, digitally penetrated the tattooed fighter. Her moans silenced the crowd, who listened, rapt. The fight wasn't sport, but porn, America's real favorite pastime. Ultimate Surrender is just one of San Francisco-based studio Kink.com's 30 or so paid subscription porn websites, including Fucking Machines, Everything Butt, and Hogtied.

But a new series of proposed state laws threatens the state's porn industry, and the freakiest city on the West Coast may soon say goodbye to its highest profile porn purveyor, Kink.com, which for years has operated out of the historic Armory building on 14th and Mission streets.

The situation raises a question: Is Kink.com breaking up with San Francisco? If legislation requiring condoms on-set in porn and stricter state safety requirements become law, Kink.com CEO Peter Acworth tells the Guardian he has no choice but to leave California entirely.

"We can't do business under those circumstances," Acworth told us. "We can't make a product that can compete."

The tussle between pornographers, porn actors, and state lawmakers is a crucible where worker safety — and the right to choose how that safety is implemented — may soon be decided. Caught in the crossfire, freaky and sex-positive San Francisco stands to get a whole lot less kinky.

ECHOES OF LOS ANGELES

California Assembly Bill 1576 would legally require condom use while shooting porn, mandatory STD testing, and pornographic studios required to hold health records of their talent. The bill cleared the Assembly's Committee on Labor and Employment just last month, the first step on a short road to gaining the governor's signature.

Assemblymember Isadore Hall (D-Los Angeles), sponsored the bill, and the day it cleared committee he



Getting the Kink out

Statewide crackdown on the porn industry could drive its biggest
BDSM filmmaker from San Francisco's iconic Armory

was triumphant.

"For too long, the adult film industry has thrived on a business model that exploits its workers and puts profit over workplace safety," Hall said in a press statement. "The fact is, adult film actors are employees, like any other employee for any other business in the state. A minimum level of safety in the workplace should not have to be negotiated."

The concern is largely over HIV infection on the sets of porn studios, and two parallel statewide efforts are working towards safety on porn sets. The state bill is the first, and the second is the renewed vigor in enforcing longstanding California Division of Occupational Safety and Health regulations.

In the early 1990s, the federal Occupational Safety and Health Administration adopted a blood-borne pathogens regulation, and DOSH adopted a similar regulation soon after. DOSH's standard requires employers to take measures to prevent employees' eyes, skin, and mucous membranes from coming in contact with blood and "other potentially infectious materials," including semen and vaginal secretions.

To some industries, the standard mandates rubber gloves and goggles. For the porn industry, the DOSH regulations are a moratorium on porn stars ejaculating on each others' faces, deeming facials a workplace hazard. That standard porn finale can have life-changing ramifications.

"In 2004, there was a big (HIV) outbreak in the industry," Eugene Murphy, senior safety engineer at DOSH, told the Guardian. "It was demonstrated HIV was clearly con-

tracted on set."

These infections mostly occurred in Los Angeles, once the center of the porn universe until Measure B arguably changed that. Los Angeles voters mandated porn studio condom use in 2012, and two years later, LA newspapers reported many pornographers have relocated to Las Vegas to escape the regulatory requirements.

The statewide pushback on porn is largely driven by the AIDS Healthcare Foundation, whose President Michael Weinstein has smiled for the cameras alongside Hall and other lawmakers every step of the way.

DOSH began its part in the porn crackdown in Los Angeles, but Murphy was charged with looking into San Francisco's Kink.com, where Acworth is chafing against the idea of mandatory condoms.

RUBBERS REBUFFED

Acworth said he used to believe condoms should be mandatory for performers. After the porn set HIV infections in 2004, Kink.com buckled down.

"I attempted to run the business as condom mandatory for about a year," Acworth told us. He even pronounced their necessity in an interview on CNN. But there were complications.

"There was pressure from the models themselves because of the chaffing issues," he said. Porn performers have echoed those sentiments as well.

In an interview with entertainment site Nerve, popular porn star James Deen (see "Dick and smile," 7/31/12) said he had no problem with personal condom use, but women he's worked with often com-

plained of chafing.

"I was talking to a girl about it and she was like, 'Dude, I'm in pain everyday and constantly swollen,'" he told Nerve. "Condoms are intended to be used on an average-sized penis for average sex, and we have entertainment sex, for anywhere from 20 minutes to four hours."

The condom effort tanked at Kink. Acworth said he withdrew the policy after listening to his performers' wishes. The studio does adhere to 14-day HIV tests, and condoms are available in a "double-blind" agreement, by which actors can purportedly safely ask for condoms and not fear retaliation.

Despite those efforts, Kink was later awash in condom controversy. Earlier this year, DOSH fined Kink \$78,000 in violations connected with the alleged on-stage HIV infections of two actors in 2013, one of whom alleged that a shoot continued despite one actor having a bleeding cut on his penis.

Acworth adamantly asserts the HIV transmission happened in these actors' personal lives, and says the issue is used as a wedge by the AIDS Healthcare Foundation to push a political agenda. The Guardian attempted to contact the foundation but did not hear back by press time.

Regardless, Murphy said, DOSH is pursuing regulatory requirements around bloodborne pathogens at Kink, and the enforcement of those regulations is not tied to the whether the initial HIV infection case was verified or not.

"My concern," Murphy said, "is whether there is a healthy and safe workplace."

COMMUNITY TIES

Acworth came to San Francisco for the reasons many do: he wanted a place to be weird, or in his case, kinky.

He wanted a new home from which to shoot his leather porn site, Hogtied.com. New York City was big, but at the time (the '90s), he felt San Francisco had a more established leather scene in the Folsom Street Fair and leather shops like Mr. S.

"San Francisco," Acworth said, sitting across from us in a leather bondage chair, "appeared to be more geared up."

Although not universally loved within the BDSM community, the studio is popular in San Francisco. Part of the credit may go to Kink's recent revitalization of one of the largest spaces in its 200,000-square-foot historic brick fortress: the Drill Court.

The vast, arch-roofed space was outfitted with modern sound proofing for the benefits of performers and neighbors, but its life as a performance space is not new. In the 1920s, boxers traded blows under its lights, and history may repeat itself, Armor Community Center Sales Manager Quincy Krashna told us.

He's in talks with Golden Boy Promotions (boxer Oscar De La Hoya's company) to bring prize fighting back to this historic space. In recent months, the Drill Court played host to a massive New Year's Eve party, a Game of Thrones-themed dance night and cancer fundraiser, and even an evangelical medical conference, where missionaries offered free dental and doctor checkups to the public.

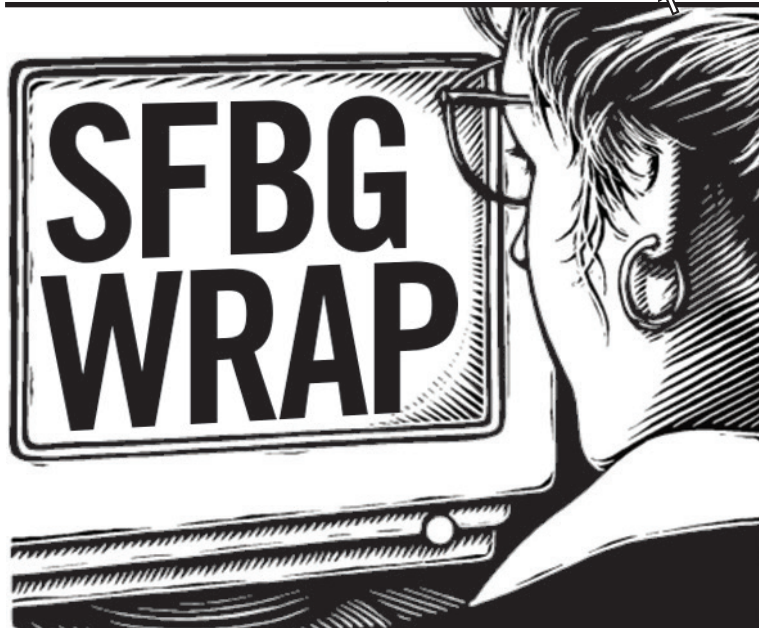
"The Holy Spirit was truly present at this event," a doctor from the program, Building Bridges, wrote on the program's website.

Even bigger changes could be in store. Last month, Acworth filed an application with the city to convert most of the historic Armory into office space, what he called a "last ditch" plan in case the state condom ban passes and Kink decamps for Nevada.

"This move represents an insurance policy," he told us.

In a public May 11 letter to Weinstein of the AIDS Healthcare Foundation, Acworth asked the foundation for a truce: "I am reaching out to you and AHE, in the hopes of a day where we may sit across the table from one another and agree on common goals and strategy on protecting performers as opposed to continuing this battle."

As he notes in his letter, if pornographers lose this battle, the companies may relocate. If Acworth finds himself uncomfortably bound and gagged by new regulations, his safe word may be: Nevada. **SFBG**



BIKE STING ON BTWD

City officials and the San Francisco Bicycle Coalition hailed the May 8 Bike to Work Day as a success, with the official SFMTA count finding 76 percent of vehicles along Market Street during the morning commute were bikes. But a pair of motorcycle cops ticketing cyclists that afternoon on the Wiggle put a damper on the celebration.

As we reported in last week's paper ("Cycling to City Hall"), cycling has come to enjoy almost universal support in City Hall, at least in terms of political rhetoric, although the Mayor's Office and SFMTA have committed only a small fraction of the funding needed to meet official city goals for increasing ridership. And the BTWD bike sting on the Wiggle, a key east-west bike corridor in Lower Haight, felt like a slap in the face to the SFBC.

Since another series of police stings targeting cyclists on the Wiggle last fall, SFBC Executive Director Leah Shahum has been working closely with the San Francisco Police Department on its goal of focusing traffic enforcement resources on intersections with the most collisions, none of which include the Wiggle (the SFPD's Focus on the Five initiative pledges traffic enforcement resources to the five most dangerous intersections in each police district and the five most dangerous traffic violations).

On May 7, Shahum was even at the Police Commission hearing discussing the issue, and she says that Police Chief Greg Suhr and other top brass in the department have offered their assurances that such arbitrary stings on the Wiggle weren't a good use of SFPD resources.

After recent hearings on how

SFPD officers have refused to give citations to motorists who hit cyclists, Suhr and the department have also pledged to do so. But Shahum said she also heard from a cyclist on Bike to Work Day who was the victim of a hit-and-run by an impatient, road-raging motorist on 18th Street, and he told her that police refused to take a report even though he took down the license plate number.

Shahum said she's disheartened by that story and those of the half-dozen cyclists she heard from who were ticketed on the Wiggle for not coming to a complete stop at a stop sign on the Wiggle.

"I'm not confident the commitments from the chief and the commission are making it down to the officers. They are still pursuing very outdated traffic enforcement policies," Shahum told us.

Shahum said she spoke to Capt. Greg Corrales, whose Park Station precinct includes the Wiggle, and Cmdr. Mikail Ali, who heads traffic enforcement, and both said they had no knowledge of any enforcement stings on the Wiggle.

SFPD spokesperson Albie Esparza told us the officers were there based on citizen complaints about people running stop signs, but that the timing on BTWD wasn't intentional: "It was a random thing they happened to be there that day." (Steven T. Jones)

MARCUS BOOKS EVICTED

For months, we've been covering the story of Marcus Books, the nation's oldest continuously operating black-owned, black-themed bookstore

located in San Francisco's Fillmore District. Facing eviction from the purple Victorian where the bookstore had operated since 1981, the family that owns it had launched an ambitious fundraising campaign in an effort to remain in place.

Widespread community support for the culturally significant bookstore even led to the Board of Supervisors granting landmark status for the bookstore's Fillmore Street address, on account of "its long-term association with Marcus Books ... and for its association with Jimbo's Bop City, one of the City's most famous, innovative and progressive jazz clubs."

But the bookstore was evicted on May 6. As of May 12, the owners had been locked out and unable to access their books — but community supporters were vowing to keep the pressure on.

In the meantime, an open letter sent to supporters via email by bookstore co-owners Tamiko, Greg, and Karen Johnson begins, "Dear Supporters: It was difficult to know what to tell you about our struggle to stay in our building, its winding path of lawyers and judges and protests and promises, hopes and gravities made it difficult to report our status on a curved road. But the current property owner has changed the locks to the door of 1712 Fillmore Street." (Rebecca Bowe)

WHAT BUBBLE?

While business and political leaders within San Francisco continue to express optimism that the technology industry will keep growing and filling all the new office space we can build — there's even talk in the business community about overturning Prop. M, the 1985 measure that placed limits on new office construction — the rest of the world seems more concerned that the latest tech bubble could pop.

That would hit San Francisco — where 13 percent of private sector jobs are in the tech/information sector, giving this city more job growth since 2007 than all but three entire US states — harder than other cities in the world. San Francisco Controller's Office has repeatedly warned how vulnerable we are to significant drop in tech valuation, even though it has also predicted that this time is different and things seem fine for the foreseeable future.

But with indicators such as Twitter's rapidly tanking stock, the irrational exuberance of Google

and Facebook paying billions for companies with big ideas but no real business model, and total venture capital investments surpassing levels from the last dot.com crash, San Francisco could be in big trouble. (Steven T. Jones)

BAN THE BEANBAG

Injured veteran Scott Olsen is calling on Mayor Jean Quan to ban the Oakland Police Department from using less-than-lethal weapons during protests and other crowd events.

The announcement came through his attorneys at the National Lawyers Guild on May 6, on the heels of the Oakland City Council's vote to approve a \$4.5 million payout to Olsen for brain injuries he sustained at the hands of the OPD at an Occupy Oakland protest in 2011.

An OPD officer shot a beanbag into the crowd, striking Olsen in the head. His skull was shattered and part of his brain was destroyed. Olsen had to learn how to talk all over again. The beanbag may have been "less lethal," he contends, but the injury cost him dearly.

"Other major Bay Area cities don't use SIM [Specialty Impact Munitions], chemical agents, or explosives on crowds, and we don't need them in Oakland," Olsen said, in a press statement. "OPD can't be trusted to abide by its policies. These dangerous weapons must be completely banned at demonstrations and other crowd events." (Joe Fitzgerald Rodriguez)

GENERAL HOSPITAL AS ASSEMBLY LINE?

San Francisco's Department of Public Health has a \$1.3 million contract with Seattle-based Rona Consulting Group to implement the Toyota Management System, a workflow methodology based on the auto-manufacturing model, at San Francisco General Hospital.

This new model, which aims for greater workflow efficiency, is being implemented just as healthcare staffers raise concerns that staffing levels at SFGH are dangerously low.

"Nurses often work through their breaks, and they stay after their shifts to get charting done," said David Fleming, a registered nurse who has been at SFGH for 25 years. "I think nurses are getting the job done — but they're at the edge."

A group of healthcare workers spoke out at the May 7 Budget

& Finance Committee meeting, during which supervisors discussed the DPH budget. Public employee union SEIU 1021, which represents healthcare workers, is in the midst of contract negotiations but Fleming said they had been grappling with reduced staffing for awhile.

According to a contract request to the Health Commission sent anonymously to the Bay Guardian, DPH entered into a 24-month contract with Rona totaling just over \$1.3 million, for the purpose of implementing the Toyota Management System methodology as part of the transition to the new SFGH acute care facility, scheduled to open in December 2015.

The Bay Guardian received a copy of the contract request via BayLeaks (see "Introducing BayLeaks," Feb. 18), which uses encryption software known as SecureDrop to enable sources to anonymously submit documents. (Rebecca Bowe)



WEDNESDAY 14

GROWING GREEN AWARDS

Berkeley City Club, 2315 Durant, Berk. www.nrdc.org. 6-9pm, \$30/\$20 for students. Author and advocate Anna Lappe serves as master of ceremonies for this year's multimedia awards ceremony, celebrating leaders in sustainable food and agriculture. Presented by the Berkeley Food Institute and Natural Resources Defense Council. Food and wine reception follows.

THURSDAY 15

GLOBAL DAY OF ACTION AGAINST FAST FOOD INDUSTRY

Downtown Oakland. sandra.eboc@gmail.com. 11am, free. Join fast food workers and allies from 36 countries and 150 U.S. cities for a day of action to call attention to some of the worst corporate behavior and income inequality. The first action will be in East Oakland at 6am and the second will be downtown at 11 am.

COMMUNITY FORUM ON PROPOSED DEVELOPMENT FOR 16TH AND MISSION PLAZA

Victoria Theater, 2961 16th St., SF. www.plaza16.org. 6-8pm, free. The proposed housing development near Mission and 16th Sts. will be too expensive and too big, shadowing Marshall Elementary School for five months of the year. Learn more about how this project will negatively impact neighborhood residents, community organizations, and mom and pop businesses. Be part of a community-based effort where the needs of people come before the needs of multi-million-dollar profits.

FUNDRAISER TO SUPPORT FARMING VETERANS

Goldman Theater, David Brower Center, 2150 Allston Way, Berk. 5:30-7:30pm, \$100. Show your support and celebrate the accomplishments of the Farmer Veteran Coalition, portrayed in the award-winning documentary *Ground Operations: Battlefields to Farmfields*. Meet the veterans in the film who are part of a new generation of sustainable farmers, ranchers and artisan food producers. The evening will feature veteran-produced, farm-fresh tapas, beverages (wine, beer and mead!), as well as stories told by vets-turned-farmers. Meet the filmmakers, and watch the film, documenting how vets with post-traumatic stress disorder have found peace through sustainable agriculture. SFBG

Survivors!

The Guardian Small Business Awards for this year recognize the scrappy shopkeepers and entrepreneurs swimming against the rising tide of corporate cash

SMALL BUSINESS San Francisco's small businesses are being threatened by the forces of gentrification and displacement like never before — at the same moment that they are more important than ever. This is the troubling paradox at the center of this year's San Francisco Small Business Week.

Economists warn the city needs to diversify an economy that has become too concentrated in the vulnerable technology, finance, and land development sectors. Small businesses epitomize diversity. They are the backbone of the local economy, circulating far more of their revenues here than any corporate chain, while distinguishing San Francisco's commercial corridors from their sterile counterparts in other cities.

The San Francisco Chamber of Commerce and fiscally conservative politicians love to trot out the plight of small

businesses to elicit public sympathy or attack progressive regulations benefitting workers or the environment, but it is the self-interested pursuits of wealthy corporations and investors that really poison the pond in which small businesses flourish.

Just consider the headlines in San Francisco's daily newspapers. On May 8, the San Francisco Chronicle had a story about Flax, an awesome art supply store that's been in business for 37 years, being displaced from its iconic store at Market and Valencia streets by a 160-unit condo project.

The story described the waves of new condo projects hitting the Upper Market area that are displacing small business such as Home Restaurant and the Arthur J. Sullivan Funeral Home. "They are just rolling over us — it's unstoppable," Judy Hoyem of the Castro/Eureka Valley Neighborhood Association told the Chronicle.

The cover story of the next day's San Francisco Examiner was about the eviction of Marcus Books, the country's oldest African American bookstore. Inside that issue, Mayor Ed Lee wrote a guest editorial ironically entitled "Small businesses shaping our city's future."

It was a happy-talk celebration of the same small business community that his



economic development policies — with big Wall Street corporations worth billions of dollars driving up rents on small business and getting local tax breaks in the process — have been threatening.

"San Francisco's commitment to small businesses and local manufacturing continues to gain momentum," Lee wrote.

Yes it does, like a tidal wave of corporate cash sweeping through the city. So during this year's annual Guardian Small Business Awards, we're saluting the survivors, those small business people who are riding out the storm through their tenacity, creativity, and refusal to let the forces of gentrification drive them out.

The current business cycle will pass, along with its upward pressure on commercial rents and unfair competition from chain stores. But until it does, please continue to support these and other homegrown small businesses, the soul of San Francisco commerce. (Steven T. Jones)

LE VIDEO

In March, Bay Area cinephiles were seized with alarm when Inner Sunset stalwart Le Video interrupted its usually upbeat Facebook feed with sad news: Due to financial hardship, the store — famed for its massive, meticulously curated film collection — would be forced to close in April after 34 years in business.

The announcement went viral, and a scrambling for wallets ensued; a subsequent Indiegogo campaign has raised over \$44,000 so far. On April 15, Le Video announced it would be moving into the mezzanine of its Ninth Avenue space, with beloved local bookstore Green Apple taking over the downstairs area (it opens Aug. 1).

Catherine Tchen prefers to be called Le Video's founder — in the earliest days of home video, it began as a single shelf in her photography supply store — rather than its owner. "It's more like Le Video owns me," she chuckles. "People think if you own a business, you're making money, but Le Video has not been run as a for-profit entity for years. I



haven't had a paycheck in 14 years."

The store's name reflects Tchen's Parisian roots, though the lifelong movie fan admits, "It should have been La Video! In French, video is feminine." The misspelling was done so that customers would know

it wasn't a purveyor of exclusively Spanish-language films — and also because it evoked Le Car, a type of Renault popular at the time. "Then everybody knew it had to do with something French! Because it had me, and a lot of French movies, too."

Le Video still carries beaucoup French and other foreign films among its 100,000-ish titles, but it also has a huge array of other genres: spaghetti westerns, documentaries, classic Hollywood, experimental works, LGBT films, rarities ... the list goes on. The depth of the collection, Tchen says, is thanks to Le Video's dedicated staff ("walking movie encyclopedias," she calls them), including manager Mark Bowen, who fleshed out the shop's legendary horror and cult sections. "The collection is a representation of different people who, through the years, have worked at the store, or are still working at the store," she says.

Tchen, who lives in Washington — she owns the building that houses Le Video but sold her SF house 14 years ago, in part to keep the business going — is committed to keeping the collection intact, as well as "the tradition of the brick and mortar video store and the role it plays in film discovery, education, and social interaction," per the Indiegogo campaign. The current financial crisis is a perfect storm of complications, including the overall decline of the rental biz. Bringing in

Green Apple as a co-tenant will help, as will the Indiegogo funds.

"I was deeply touched," she says of the reaction. "We have a core of people who really value what we do and understand that this is not about money."

But the clock is still ticking for Le Video. "We need to raise twice as much to give people what they want," Tchen says. More funds are needed for remodeling costs, a revamped website, and materials to display DVD covers for browsing in the store, among other expenses.

"When all the headlines came out, 'Le Video Saved!', I knew people would say, 'Oh, it's out of the woods! We don't need to do anything anymore,'" she says. "We are saved. But it's bare-bones, and it's still a big challenge." (Cheryl Eddy)

1231 Ninth Ave, SF
(415) 566-3606
www.levideo.com

BIMBO'S 365 CLUB

When Agostino "Bimbo" Giuntoli first arrived in San Francisco from

Italy in 1922, the 19-year-old found work as a janitor and then as a cook at the swanky Palace Hotel. He likely didn't think that, within 10 years, he'd be running one of the hottest Prohibition-era speakeasies in the city — where well-heeled guests came to drink, gamble, and watch a young Rita Hayworth dance in the chorus line. Even tougher to believe, most likely, would be the fact that his club is still in business, and run by his family, nearly 85 years later.

Bimbo's 365, named for its owner (whose nickname was born of a boss not knowing how to pronounce Italian) and its original address on Market Street, is one of a dwindling number of family-owned businesses in San Francisco — and at a time when other historic venues like Café du Nord are shuttering or getting a yuppified overhaul, Bimbo's seems (knock on wood) to be going strong.

"We work really hard, and we're very fortunate to be where we are," says Michael Cerchiai, who reopened the club as a live venue in 1988 after nearly two decades of it being available only as a rental for private parties. Soon after, Bimbo's served as a hub for the burgeoning swing revival of the '90s and the growing acid jazz scene. Erykah Badu played there on her first national tour, as did Fiona Apple; the last time George Clinton and the P-Funk All-Stars came through, Stevie Wonder showed up unannounced and sang too.

"We're a tight-knit Italian family, so it's a lot of tough love. We get things off our chest, and I think sometimes you can't do that when it's not a family-run business," says Cerchiai, who recalls going to shows with his siblings when they were small children — back when the club was black-tie only. "We had a Felix [tuxedo rental] down the street, so we'd get dressed up and check out the show, and that was a way to see our grandfather and our dad."

Michael's brother Gino, and their father, Graziano Cerchiai (Mr. Bimbo's 83-year-old son-in-law), are three of the seven staff members running the present-day Bimbo's — whose stage has most recently seen Nicki Bluhm and the Gramblers, Flaming Lips, and the White Stripes, among others.

Says Cerchiai, "Having grown up here, loving music, it's just gratifying to see people coming out, enjoying a show, and having a good time." (Emma Silvers)

1025 Columbus Ave, SF
(415) 474-0365
www.bimbos365club.com



PANCHITA'S PUPUSERIA

In the gentrifying heart of the Inner Mission District — near the corner of 16th and Valencia streets, where longtime bookstores, markets, bars, and restaurants have all been forced out by rising rents in the last year or so — a simple Salvadorean restaurant has continued to thrive by serving one dish, pupusas, to customers old and new.

Panchita's Pupuseria is a wonderfully unassuming little restaurant that spills out of its own doors on busy weekend nights, with its family members joining the street food vendors on the sidewalk flipping these tasty treats, as they've been doing in a series of Mission locations over the last 24 years.

"My grandma and mom started it there with a bunch of my uncles," Doris Vargas tells us of the original location on 17th Street that has since closed. She and her family don't mind the challenging evolution of the Mission, with its influx of high-paid tech workers. "It has expanded our customer base. My mom loves that pupusas have been exposed to a larger crowd."

The pancake-like pupusas are served right off the grill with hot sauce and *curtido*, a slaw-like mix of cabbage, carrots, and spices soaked (the word actually means "soaked" in Spanish) in a vinegar that Vargas's namesake mother makes herself, infused with pineapple, something she learned before emigrating from El Salvador at the age of 25.

Simple, delicious, family-run —

and a survivor appreciated by us and the large crowds of newbies who have begun to discover it. (Steven T. Jones)
3091 16th St, SF
(415) 431-4232

SF LGBT CENTER ECONOMIC DEVELOPMENT DEPARTMENT

The first initiative in the nation to "comprehensively address the economic barriers faced by low- and moderate-income LGBT individuals and families," the 10-year-old San Francisco LGBT Center's Economic Development Department (EDD) takes on a huge task.

More than a third of SF's homeless people are LGBT. Transgender individuals often face huge amounts of discrimination in the workplace, and suffer from some of the highest unemployment rates as a result. Prejudice and, often, a lack of a structured environment due to homophobia, can discourage LGBT people from starting their own business or cause them to fear coming out at work.

The LGBT Center EDD energetically addresses these issues with a vast array of programs, events, collaborative workshops, and innovative actions. The center's Small Business Services arm helps guide LGBT entrepreneurs all the way from pre-startup to expansion: free, one-on-one technical assistance, collaborative workshops, a credit-build-

CONTINUES ON PAGE 16 >>



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SF LGBT CENTER

CONT>>

ing micro-loan program, loan packaging, small business mentorship, and referrals to its huge small business development network.

Soon to launch: a “fun, intuitive, and user-friendly” business plan development app; B-Lab, a free drop-in incubator to share ideas, receive mentoring, and engage in mini-workshops; a “Capital Within Reach: How to Empower Your Small Business With Alternative Funding” seminar, including crowd-sourcing tips, May 21 at 6:30pm; and, in October, the 2014 Bicoastal Economic Empowerment Week, with a chance to schmooze and learn from New York startups. The center’s Small Business Services’ keystone event, its Fall LGBT Career Fair, attracts thousands of attendees and hundreds of employers looking to make connection with LGBTs.

“Eighty-three percent of employers who participated in one of our recent career fairs said they plan to follow up with the candidates they met there,” Kevin Fu, the center’s public relations coordinator, says. “And during the 2012-2013 fiscal year, our Small Business Services Program provided technical assistance to 89 businesses, worked with 50 entrepreneurs to develop business plans, connected seven businesses to mentors and helped 12 small businesses secure \$140,000 in growth capital.”

When grouped with the Economic Development Department’s other initiatives — including the LGBTQ Employment Services Program (which features the nation’s first specifically transgender-oriented employment program, TEEL), and the Financial Services Program, which supports asset-building and helps with credit repair and homebuying assistance — the LGBT Center is working overtime to keep the LGBT community on its financial feet.

(Marke B.)

1800 Market, SF
(415) 865-5664 (front desk); (415) 865-5555 (main line)
www.sfcenter.org

TOBENER LAW CENTER

San Francisco attorney Joseph Tobener has been doing tenants rights work in San Francisco for 15 years, starting his own practice in 2002, where he currently employs two other attorneys and four parale-



gals. Another pair of attorneys who used to work there recently spun off their own practice.

In the last year of so that Tobener came onto our radar with the work he’s done fighting evictions and displacement, including representing two organizations that are leading those fights: San Francisco Housing Rights Committee and San Francisco Tenants Union.

“We’re busier than we’ve ever been. We get about 60 calls a week and we always give free consultations,” Tobener told us.

Among those calls have been tenants displaced so landlords can use Airbnb to rent rooms to tourists and get around local rent control laws and other tenants protections, an increasingly high-profile issue that Tobener has helped elevate through stories in the San Francisco Chronicle and Bay Guardian (see “Residents vs. tourists,” Feb. 4).

“I feel like we’ve made some progress in getting people aware of this issue,” he told us.

Under contract with SFTU, Tobener has gone on to sue seven more landlords who have evicted longtime tenants in favor of short-term tourist rentals that are illegal under city law, and he says that he’s preparing to file many more such cases (see “Lawsuits target Airbnb rentals,” April 29).

After also scoring a big recent victory by getting the city to finally fix elevators in public housing projects, Tobener has made a thriving small business out of defending the longtime residents from displacement. (Steven T. Jones)

21 Masonic Blvd, SF
(415) 504-2165
www.tobenerlaw.com

TROUBLE COFFEE

Inscribed on the window at the Yosemite Avenue location of Trouble Coffee & Coconut Club is the phrase: “Serving guts and honor.”

Proprietor Giulietta Carrelli,

who opened the Bayview location on April Fools Day of 2013, six years to the day after opening the first Trouble Coffee location on Judah Street in the Outer Sunset, said she started it “to build a community.”

It’s not a café where patrons sit



silently on laptops. Nor should one post Instagram photos of the signature cinnamon toast (which costs \$3.50, by the way, despite being credited with touching off the \$4 toast madness as a signifier of gentrification, something antithetical to what Trouble stands for).

No, Trouble is “a community built via word of mouth instead of technology,” explained Carrelli, a petite blonde whose skin is covered in tattoos, including freckles splashed across her cheekbones. “I knew I was going to build a place that was just face-to-face conversation, as an art form.”

The coffee shop was created with the help of friends, and Carrelli explained that she built Trouble “because I couldn’t hold a job.” And for good reason: For years, she’d experienced schizophrenic breakdowns that made it impossible to work steadily. Over time, she’s developed coping mechanisms to get through the worst: Swimming in the ocean. Eating coconuts. Structure.

“Trouble is a survival tool,” both

for her and her customers, Carrelli explained. “Everyone needs a place that they trust.” She’s known for her mantra, build your own damn house. What’s it mean? “Your house is your psyche,” she says. “Your house is your truth.”

Carrelli and her coffee shop were recently featured on *This American Life*, converting her into a celebrity. At first, she says she felt odd having the whole world know about her struggle with mental illness. But one day, she received something in the mail that changed all of that. It was a postcard sent by a schizophrenic, covered in feathers and flowers. On the back was the message: “I’ve lit myself on fire three times. After hearing your story, I don’t think I’ll do it again.” (Rebecca Bowe)

4033 Judah St, SF
1730 Yosemite Ave, SF
www.troublecoffee.com

GAMESHOP CLASSIC

One of the original Internet viral videos, the “Nintendo 64 kid,” features a familiar Christmas scene cranked to 11. A pajama-clad brother and sister jointly tear open a wrapped box sitting under the tree, and the present spurs a sudden, joyous, but frighteningly excited squeal. “IT’S A NINTENDO SIXTY-FOOOOOOOUR!” the brother screams, at a pitch that’s not-quite human. “OH MY GODDDDD!” His eyes nearly pop out of his head.

Walking into GameShop Classic is just like that.

Old-school video games line the walls, from the common to the rare: a Magnavox Odyssey 2 (circa 1978); the NES classic, Duck Hunt; a Sega Genesis CDX (built to resemble a DiscMan); and even an Atari Lynx (1989), one of the last console creations from the company that started the video game craze.



Gene Pereverzev, the owner, is humble about his store’s collection (first derived from his personal collection). Through trades and Internet hunts, he’s built a small arsenal of retro-gaming goodies.

For now, he said, GameShop



Classic is a pop-up inside of his FixLaptop.com store on Taraval Street, nestled in the sleepy, foggy, Sunset District. But even a fledgling startup is worthy of note.

The video game industry's emphasis on major titles and blockbuster sales have all but demolished mom-and-pop video game stores. San Francisco is littered with Gamestops, a national corporate behemoth filled with pushy clerks selling unnecessary video game warranties, stocking only the newest and bloodiest digital creations.

GameShop Classic harks back to a time when daring digital stories were lovingly told with pixels so few they could be counted with the naked eye. Pereverzev, 28, has high hopes for GameShop Classics' future: Soon it may play host to classic video game tournaments (Soul Calibur! Smash Brothers!). He wants to bring the video game community together.

And should you want to re-create one of the Internet's first viral videos, Pereverzev has you covered. In the window of his store sits an original boxed Nintendo 64.

(Joe Fitzgerald Rodriguez)

2101 Taraval St, SF
(415) 242-9990



HEARTZILLA

Hidden in a strange, inward-facing compound at 18th and Folsom streets that is filled with small art galleries, hair salons, and oddly themed storefronts, Pirate Salon has always been groovy spot to get a killer hairdo with a rogue flair, particularly by the Barcelona-born-and-trained queen of color and style Ana Rivero Rossi for the last four years.

While Pirate Salon is still a small business worth recognizing and vis-

iting, Rivero Rossi's brand new salon on Valencia Street between 24th and 25th, HeartZilla, is really something special. Along with her boyfriend Todd Hanson, also a fellow artist, Rivero Rossi has scoured the Bay Area for groovy vintage chairs, fixtures, and other funky decor that ooze the same unique flair (for example, we dig the colorfully drip-painted walls) that she brings to her clients' hair.

"It is important that each hair style that I do is custom designed, with love, to the desires and idio-

syncrasies of the client. I collaborate with every client to create a look that allows each person to feel uniquely themselves, their inside worlds expressed outwardly, with freshness and finesse," she said, describing the concept behind her new salon at "a love-hair monster."

As a visual and conceptual artist (anariverorossi.blogspot.com), Rivero Rossi (who is my stylist) has created some interesting street art pieces, including Aqui Love, a series of artistic custom hearts

connected by shoestrings hanging from overhead electrical wires around the city — a play off the hanging pairs of shoes that are the stuff of urban legends.

Now, Rivero Rossi is pouring her own heart into HeartZilla — which is just now getting off the ground in this high-profile location, and she's still selecting the right stylists to fill out her other chairs — so we thought this newcomer to Valencia Street deserves some love from us

CONTINUES ON PAGE 18 >>

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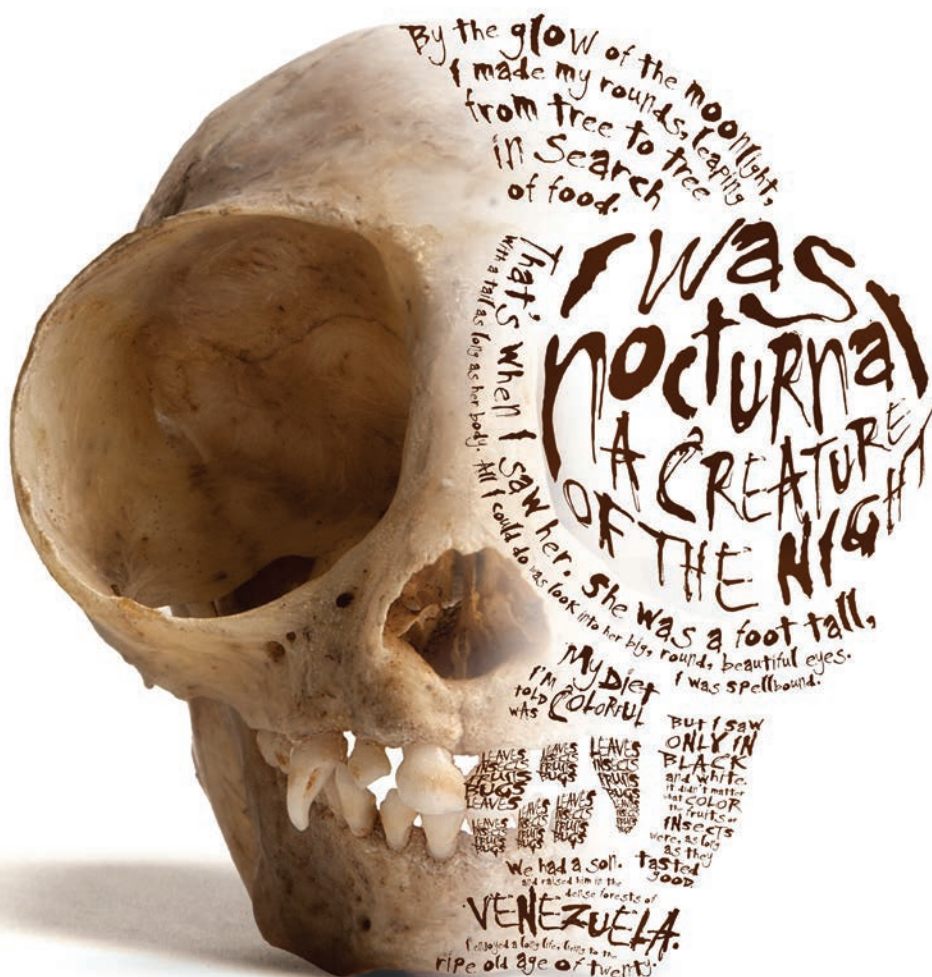
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NEWS SMALL BUSINESS

THEE PARKSIDE (TOP)
AND ASMBLY HALL



ALL GUARDIAN PHOTOS BY AMANDA RHODES

HEARTZILLA

CONT>>

and from you. (Steven T. Jones)

1380 Valencia, SF
www.heartzillasalon.com

THEE PARKSIDE

Once upon a time, the Bay Guardian was headquartered in a giant converted warehouse at the bottom of Potrero Hill. Since Thee Parkside was just a short walk away, at 17th and Wisconsin streets across from Jackson Park, it was only natural for the music venue and pub to become a regular destination for Guardian staff.

Many classes of interns were welcomed to the newspaper via pitchers of beer filled (and filled again) by Parkside bartenders. Departing staff members were sent off in style with farewell bashes staged at Thee Parkside. So it's with nostalgia for the days when we could amble over to this venerable dive any time we pleased that we honor Thee Parkside with a small business award.

A music venue that hosts a mix of metal, punk, country, and garage rock performers, Thee Parkside has patrons who tend not to be overly concerned with frills — think tater tots paired with Happy Hour specials such as \$1 Natural Light in a can or \$3 PBR tall boy specials. The dim interior is often filled with ecstatic sweaty music fans getting lost in a musical crush of sound, the back patio a glorious outdoor refuge, the bathroom doors well-loved with layers upon layers of graffiti and band stickers.

Aside from the punk and metal acts it's probably most well known for, Thee Parkside also hosts Free Twang Sundays beginning at 4pm. The all-ages shows feature the Bay Area's best country, western, bluegrass Americana, and rockabilly acts — if it's twang, it's Thee Parkside's thang. (Rebecca Bowe)

1600 17th St, SF
(415) 252-1330
www.theeparkside.com

READERS' CHOICE: ASMBLY HALL

Over the last few weeks, we've solicited input from visitors to SFBG.com about their favorite small businesses in San Francisco, and by far the leading vote-getter was Asmbly Man, a clothing boutique in the Fillmore District that was opened in 2011 by the husband and wife team of Ron and Tricia Benitez, who are veterans in the apparel industry.

We gave them our Best Fresh Prep award in our 2012 Best of the Bay issue, so rather than just hearing us again sang the praises of this cool spot to get some stylish duds from the best local designers, here are some of the reader comments that we received:



"They have the best selection of clothes, friendliest owners ever, and a great curation of local art."

"I love the lines they carry and appreciate all the local brands support. The owners are very nice and welcoming to the customers and community."

"I love the owners and their merchandise. They are extremely friendly with their customers. They are also supporters of local designers. The vibe is nothing but laid back with the cool ambiance and music."

And finally, a word from Tricia Benitez: "We really appreciate this honor and we love SF Bay Guardian for the support!"

We love you too, and all of the small businesses that help make San Francisco such a special place. (Steven T. Jones)

1850 Fillmore, SF
(415) 567-5953
www.asmblyhall.com SFBG



SF en fuego

BY MARCIA GAGLIARDI
culture@sfbg.com

ANOTHER WEEK, MORE OPENINGS!

TABLEHOPPER Just when you thought you already had enough options of new places to check out, you get hit with more. Yup, this month is bonkers, and could very well be setting a record for the most openings in a month. Let's do this.

Due to open this week is **Outerlands** (4001 Judah, SF; www.outerlandssf.com), with a newly expanded space (owners Lana Porcello and Dave Muller took over the Chinese restaurant next door and knocked the wall down) and a new chef (Greg Kuzia-Carmel). There will be 20 more seats, and a big bonus is the new bar area, with 10 bar seats and some high-top bistro tables, perfect for those moments when you just want to slip in for a cocktail, or even a full meal. You'll notice the expanded kitchen with a cool architectural feature above it (it looks like a white wave). The cocktail list will be more extensive, with Chris O'Brien as the new bar manager and some consultation from Kevin Dowell, who is the bar manager at Foreign Cinema — look for some initial cocktail pop-up nights to start as they ramp things up. Other additions: Brunch will now be served Saturday and Sunday, and during the week 8–10am, there will be an edited brunch service. It's enough to make someone plot a morning beach walk, with breakfast before (or after!). Outerlands plans to start with lunch this week (10am–3pm), but check its website before heading over — weekend brunch will be kicking in too, and then dinner service and bar bites soon thereafter.



THE HANDSOME BAR AT SCHROEDER'S
PHOTO BY DANA EASTLAND/TABLEHOPPER.COM

Now for a couple of SF classics that have been redone and zhooshed. First up, the **Big 4** (1075 California, SF; www.big4restaurant.com) has reopened, and fortunately not toooooo much has been changed inside. Ty is still shaking cocktails at the bar and telling jokes, the white tablecloths and leather banquettes in British racing green remain, and guests will still hear the grand piano playing. So what's new? Well, the snazzy carpet for one. A big change is longtime chef Gloria Ciccarone-Nehls has departed, and the menu from the new chef, Kevin Scott, will be launching May 23 (there's just an interim menu for now). Some of his dishes will include previous menu staples but with new twists.

There's also a new cocktail menu with some additions. You can come by for breakfast and dinner daily (6:30–10:30am and 5:30–10pm) and there's talk of lunch service returning too!

Another SF icon that got a big redo is **Schroeder's** (240 Front, SF; www.schroederssf.com), the 120-year-old downtown German beer hall, with new owners and quite a new look too (although the Herman Richter murals remain in place). While it's definitely a beer hall, the space has a sense of modernity as well (blond wood, Tolix metal chairs, and check out the illuminated glass shelving with

beer steins). You can order cocktails from bar director Claire Jane Hunter at the original rosewood bar, cicerone Rich Higgins is behind the quality beer selection (15 on tap), and the wine list is from Mauro Cirilli of Press Club — yeah, people who know what they're doing. *Prost* to all of it. Chef Manfred Wrembel (Plum, Incanto) is doing a Cali spin on German dishes (like spätzle with corn, tomato, and ricotta), with some meaty entrées (yes, there's wiener schnitzel) and the bar menu features a dry-aged cheeseburger.

You like to play mini golf, drink beer, and eat deep-dish pizza, all without leaving the comfort of the Mission? Well, you're in luck, because **Urban Putt** (1096 South Van Ness, SF; www.urbanputt.com) is now open (in a former mortuary, how vewy cweeepy!). There's a 14-hole course (complete with a Transamerica building — and you thought I was going to say Transylvania building), a restaurant and bar upstairs (just beer and wine for now), and even the kiddies can come play during the day (until 8pm); \$12 adults, \$8 kids, first-come, first-served. **SFBG**

Marcia Gagliardi is the founder of the weekly *tablehopper* e-column; subscribe for more at www.tablehopper.com. Get her app: *Tablehopper's Top Late-Night Eats*. On Twitter: @tablehopper.

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PHILOSOPHER'S CLUB GUARDIANS
GUARDIAN PHOTO BY JOSEPH SCHELL



The Philosophy of Drunk

BY STUART SCHUFFMAN,
AKA BROKE-ASS STUART
culture@SFBG.com

WEEKNIGHTER "I feel like I'm on vacation in my own town! I've literally never walked around here in the 12 years I've lived in San Francisco!"

I was excitedly telling this to Alex as we walked out of the West Portal Muni tunnel towards the **Philosopher's Club** (824 Ulloa St, SF, 415-753-0599). Sometimes you get stuck in a rut and feel like you've seen everything there is to see in San Francisco, and then one day, you decide to do something different.

I'd heard great things about the Philosopher's Club for a long time, that it was a solid dive bar with friendly regulars and a cool staff. Also, when I'd written an article about SF's writer bars years before, someone had gotten butt-hurt at me in the comments about not including the Philosopher's Club, so I figured it had a literary bent as well. Because of all this I'd somehow built it into my mind as a dark, cave-like, candlelit bar, where old men screamed at each other about Dostoyevsky and James Joyce. Of course, like nearly everything, I was completely wrong.

Walking in on Tuesday evening I found a well-enough lighted bar that had no cave-like tendencies at all. The Grateful Dead wafted from the speakers and instead of old curmudgeons arguing about Oliver Wendell Holmes, I found people a variety of ages watching a couple teams on TV doing hockey stuff. Helmets of 10 or so football teams sat above the back bar near a ton of SF Giants bobbleheads surveying the scene and mildly nodding their assent.

"It's a fucking sports bar?" I asked Alex, who'd been there before. "I was thinking these particular philosophers would be closer to the Dalai Lama than to Yogi Berra," to

which Alex simply pointed to the ceiling and said, "Actually the Dalai Lama is right there."

Looking up I saw a big chunk cut out of the ceiling and in the space left over was a mural. The center of it was painted blue and ringing it were about 30 or so philosophers peering down on the patrons disapprovingly while we drank. John Lennon was looking directly at us, arms crossed. Mark Twain looked askance, refusing to make eye contact. And MLK whispered to Gandhi that he had a dream that one day Broke-Ass Stuart would be able to walk out of a bar not completely shit-faced.

Okay, maybe I was projecting a bit, but it is a little weird to literally get looked down upon by the greatest minds in history while getting tanked. When Mother Teresa is keeping tabs on your bar tab, it makes getting a good buzz on a little awkward.

Or it doesn't. The great thing about the Philosopher's Club is that they actually don't give a fuck. I almost wonder if the name is some kind of joke the owner started with his buddies like, "You know who are great philosophers? Drunk people, that's who!" and thusly named the bar. Truthfully, I don't know. I forgot to ask the bartender because I was too caught up in checking out the old photos and death notices on the wall, singing along to "Sugaree," and admiring that the men's room had a trough.

That night Alex and I joined the philosopher's club by getting drunk at the Philosopher's Club and all was right with the world. I think it's time I start exploring more San Francisco neighborhoods I never go to. Maybe your neighborhood is next. **SFBG**

Stuart Schuffman aka Broke-Ass Stuart is a travel writer, poet, and TV host. You can find his online shenanigans at www.brokeassstuart.com

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WEDNESDAY/13

KQED PRESENTS AN EVENING WITH KEN BURNS

Remember slowly drifting off while watching documentaries during history class on a warm afternoon? Well, if there's any-

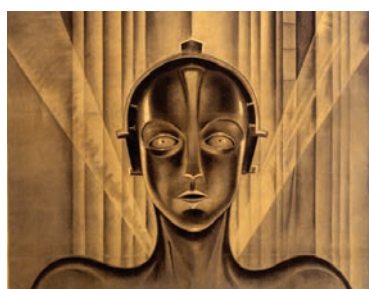


one who can make a historical documentary interesting, it's the great Ken Burns. If you've ever used iPhoto, iMovie, or Final Cut Pro, you're familiar with "The Ken Burns Effect." Known for bringing life to still photographs, the Ken Burns Effect is back with *The Roosevelts: An Intimate History*. Burns will present a sneak preview of his seven-part, 14-hour documentary after an onstage conversation about the film, which will premiere on PBS in September. The film takes the unique perspective of weaving together the lives of Theodore, Franklin, and Eleanor Roosevelt, illuminating the influential stories of how two presidents and a first lady played integral roles in shaping American history — from human and civil rights battles to the creation of National Parks to the defeat of Hitler. (Laura B. Childs)

7:30pm/\$25
Castro Theatre
429 Castro, SF
(415) 621-6350
www.castrotheatre.org

ROCKING THE ROBOTS

If you've never seen Sleepbomb do its thing at the band members' main stomping ground,



you're in for a rare treat. This postindustrial improvisational band, made up mostly of Zeitgeist employees and regulars, will play a live soundtrack to *Metropolis*, the cult-classic silent film by German Expressionist filmmaker Fritz Lang. Sleepbomb has done live soundtracks to *Metropolis* and *Nosferatu* before in the Zeitgeist beer garden, and it's always an eerie, artsy, urban, robotic, drunken good time. (Steven T. Jones)

8pm, donation-based
Zeitgeist
199 Valencia, SF
www.zeitgeistsf.com

THURSDAY/15

ANTI-NOWHERE LEAGUE

British hardcore punk stalwarts the Anti-Nowhere League have made a name for themselves over the past three decades with an unabashedly aggressive and in-your-face approach, as evidenced by their signature songs "I Hate People" and the profanity-laced "So What" — the latter was even notoriously covered by Metallica. In a perfect pairing, Southern California punk icons T.S.O.L. (True Sounds of Liberty), pictured, who became infamous for the police riots that would break out at their shows, and the tune "Code Blue," an ode to the



joys of necrophilia, join the bill for what promises to be one hell of a show. (Sean McCourt)

With The Riverboat Gamblers and Dime Runner
9pm, \$18-\$20
DNA Lounge
375 11th St, SF
(415) 626-1409
www.dnalounge.com

FRIDAY/16

FOU FOU FABULOUS

Fou Fou Ha, our favorite cartoon performance troupe, makes a big leap forward as it returns to its roots for its latest original show, *In Living Colors*. This psychedelic dance journey through an exotic world is described as "Alice in Wonderland meets the Forbidden Zone," combining elaborate 3D pop-up sets and projections by Obscura Digital. It's a new twist on the lively choreographed comedy that is classic Fou, but on an occasion that's a little bittersweet

for Mama Fou (aka Maya Lane) and the rest of Family Fou. The troupe got its start in this location back when it was CELLspace, the players kept it as their home during its evolution into Inner Mission, and now this looks like it will be Fou Fou Ha's final performance in a space that is being shut down this fall and converted into condos. So laugh, cry, dance, and laugh some more. (Jones)

9pm, DJ dancing until 1:30am
\$25 advance, \$30 door
Inner Mission
2035 Bryant, SF
www.foufouha.eventbrite.com

ZION I

Last time Zion I was at the Independent was for a guest appearance during the venue's 10th anniversary celebration.



Tonight, the Bay Area indie hip-hop duo is back. Baba Zumbi and AmPLive of Zion I have been making music together for over 15 years. AmPLive brings the

electronic dance beats that vacillate between reggae and drum 'n' bass, Zumbi carries the vocals with socially conscious lyrics. Originally formed in Atlanta, the Berkeley-based duo creates a relatable sound that's difficult to define. Neither West Coast hip-hop, nor East Coast rap, the band's musical influences remain deeply engrained in songs that deliver messages of unity and hope. (Childs)

9pm, \$25
The Independent
628 Divisadero, SF
(415) 771-1421
www.theindependentsf.com

SATURDAY/17

BLACK MARKET SF PRESENTS 'RENDEZVOUS'

Secrets, truths and lies...Black Market SF is hosting one of its legendary events tonight for the curious: Rendezvous. They say, curiosity killed the cat, but in this case, let your curiosity run wild. This clandestine discovery market will carry an assortment of local craft and food vendors as well as many secret activities to be discovered on the night of. Explore one of SF's best-kept secrets in the intimate setting of the Folsom Street Foundry. If the city's best craft artisans and food purveyors don't pique your interest, an exclusive live set of up-and-coming acts will spearhead the dance party. This mysterious night will be one for the books. (Childs)

6pm-11pm, \$8
Folsom Street Foundry
1425 Folsom Street
(415) 795-3644
www.folsomstreetfoundry.com

'NOMAD: THE BLUE ROAD'

Many tribal people living on parched lands engage in ritualistic dances to encourage the falling of precious rain. Since water is the world's most important and most endangered natural resource, we might as well try dancing. It just could help. For this weekend the bi-national Dance Monks, an interdisciplinary ensemble that works in the Bay Area and Mexico, has enlisted local artists — Dohee

Lee, NAKA Dance among them — to help out drought-stricken California. *NOMAD: The Blue Road*, takes audiences along the path of Strawberry Creek, Berkeley's beloved small stream that still burbles and runs under the urban asphalt of downtown Berkley. The piece starts on the UC campus and winds its way along the creek's trajectory with performances along the path. (Rita Felciano)

May 17-18, 11am, free
UC Berkeley Campus
Oxford and Center St, Berk.
www.dancemonks.com

SUNDAY/18

🎧 BAY TO BREAKERS PEOPLE-WATCHING

If you have friends participating in the race but, like so many of us, you also feel a local's urge to get the hell out of town during Bay to Breakers weekend — or at least as far away from the costumed, beer-soaked debauchery as possible — get the best of both worlds by hitting one of the rival Hayes Street house parties along the course, with DJs, more than you could ever want to drink, and probably very little pressure to be athletic in any way.

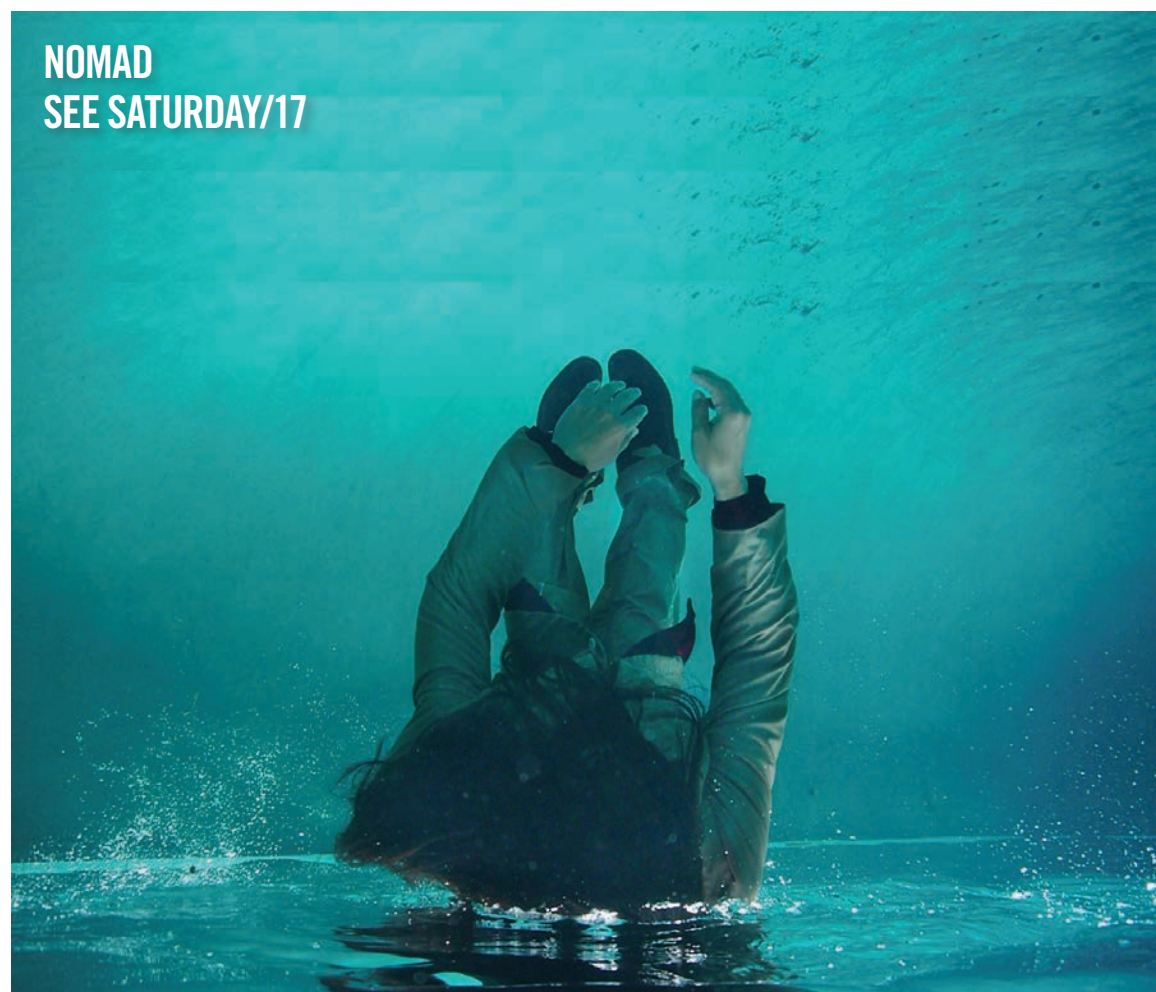


Alternatively, hit Alamo Square for an amazing view of some 30,000 people all making their way up the Hayes Street Hill. Just remember: The cops have pledged a zero-tolerance policy for public drunkenness this year. We'll see how that all shakes out. (Emma Silvers)

All day, free
Throughout SF
Check www.baytobreakers.com for the official route and other events

🎧 IGGY AZALEA

First things first, she's the realest. The Australian beauty and hip-



hop performer, Iggy Azalea, has been making waves in this hemisphere since her *Clueless*-inspired music video for her hit single "Fancy." With sassy raps and catchy hooks about the glam life, Azalea's sound is reminiscent of the "it" girls of the early 2000s. Think Gwen Stefani's vocals and Lil' Kim's beats, but this former model adds personal flair with her zero-fucks-given charisma and unabashed obsession with America. She's opened for household names such as Beyoncé and Rita Ora, but since the release of her debut album, *The New Classic*, Azalea is on the prowl with her



Monster Energy Outbreak Tour. (Childs)
8pm, \$35
The Fillmore
1805 Geary, SF
(415) 346-6000
www.thefillmore.com

MONDAY/19

🎧 BEN FOLDS WITH THE SAN FRANCISCO SYMPHONY

In the 17 years since his old band, Ben Folds Five, burst onto the national scene with "Brick" — likely the catchiest, most radio-friendly song ever penned about an abortion at Christmastime — pianist-singer-songwriter-storyteller Ben Folds has proven to be so much more than a flash in the pan. On this tour, he's been performing solo with orchestras and symphonies around the world; if you're not quite sure how his songwriting would stand up to

such elaborate instrumentation, search for videos online of his performances with the Western Australian Symphony Orchestra. This one-off show should be a treat for devotees of the singer's nearly three-decade career as well as symphony fans — nothing like a little pop-rock-classical synergy



on a Monday night. (Silvers)
7:30pm, prices vary, see website for details
Davies Symphony Hall
Grove between Van Ness and Franklin, SF
www.sfsymphony.org

TUESDAY/20

🎧 WRITE CLUB SF

Who says writing isn't a contact sport? The monthly Write Club, which bills itself with the motto "literature as bloodsport," pits local

lit figures against each other in a competitive readings series, with writers arguing such topics as "snow vs. fire," "ham vs. turkey," and "Santa vs. Jesus." This month's will see six writers, including Caitlin Gill, Rachel Bublitz, and founders Steven Westdahl and Casey Childers arguing over topics such as "beginning" vs. "end." The audience picks the winner, and proceeds go to a charity of the winner's choice. Reading, arguing, a full bar — what's not to like? (Silvers)

8pm, \$10
Make-Out Room
3225 22nd St, SF
www.writeclubsf.com

🎧 DAMIEN JURADO

Serious Damien Jurado fans — and the folksy indie-rocker does seem to inspire a certain (well-deserved) fervor amongst a certain



set — know the songwriter's gift for storytelling owes as much to a willingness to get weird as it does to playing with narrative. Jurado's latest release, January's *Brothers and Sisters of the Eternal Son*, is the third piece in a three-part collaboration with producer Richard Swift, and it shies away from neither the religious overtones nor the heady, spaced-out hero's journey type of tale 2012's *Maraqopa* laid out; it's more stripped-down, if anything, so those themes are laid bare. Live, he's known for making even large rooms feel intimate; this show shouldn't disappoint. (Silvers)

8pm, \$15
The Independent
628 Divisadero, SF
www.theindependentsf.com **SFBG**

The Guardian listings deadline is two weeks prior to our Wednesday publication date. To submit an item for consideration, please include the title of the event, a brief description of the event, date and time, venue name, street address (listing cross streets only isn't sufficient), city, telephone number readers can call for more information, telephone number for media, and admission costs. Send information to Listings, the Guardian, 225 Bush, 17th Flr., SF, CA 94105; or e-mail (paste press release into e-mail body — no attachments, please) to listsings@sfbg.com. Digital photos may be submitted in jpeg format; the image must be at least 240 dpi and four inches by six inches in size. We regret we cannot accept listings over the phone.



MIKE SEMPERT

PHOTO BY AUBREY TRINNAMAN

BY EMMA SILVERS

esilvers@sfbg.com

LEFT OF THE DIAL As rock 'n' roll narratives go, it's a rather familiar one: Singer and bandleader who has achieved moderate success with one full-band sound announces that he's been repressing his true musical instincts for far too long, decides to go solo, and puts out an album that's a sonic 180-degree turn from what fans are used to. History tells us that this is either the moment when stars are born (Michael Jackson, Lou Reed), or the moment when everyone goes, "Oh, maybe the other band members are responsible for way more of the stuff I like than I previously realized?" (Hall, without Oates).

Birds & Batteries frontman Mike Sempert doesn't seem overly concerned about this fork in the road. For one, when the singer-songwriter began teasing new songs out into the world last month in anticipation of releasing his first solo effort, *Mid Dream* (out May 6 on Blue Velvet), it became clear that longtime fans of his old band — a San Francisco staple of the last five years that blended Sempert's husky vocals and Americana influences with an indie electro-pop danceability (aka plenty of synths) — weren't going to be upset. Far from it: While the album is a clear departure from the heady, airy detachment of Birds & Batteries' oeuvre, the element that brought those songs down to earth — the understated soulfulness of Sempert's vocals and songwriting — has emerged in full force on *Mid Dream*.

A richly introspective record written and recorded in the months before Sempert left the Bay Area for LA last year (to be with his wife ... SF music scene doomsdayers, calm down), *Mid Dream* is equal parts wistfulness and hope, uncertainty and a surprised sort of satisfaction about growing up; in other words, it sounds exactly like those rare, heightened moments when you can actually feel one chapter of your life coming to an end and another beginning. Stripped bare of synthesizers and most other electronic elements and loaded up on melody, wall-of-feeling choruses, and ocean imagery, the album also serves as a kind of coming-out party for Sempert's love of '70s folk-rockers like Tom Petty, Harry Nilsson, and Randy Newman. Sempert will play these songs for the first time on home turf at the Rickshaw Stop May 14.

"I always had two personalities

Swimming solo

Birds & Batteries' frontman steps dreamily out on his own. Plus: BottleRock 2.0, and The Chapel says "everyone chill"



that I was exploring with Birds & Batteries. Initially it was this merging of the folk-Americana-singer-songwriter thing with the synth art-pop stuff," says Sempert. "But I'd gotten to a point where I wanted to zero in more on a sound, and instead of taking my singer-songwriter stuff and trying to adapt it, I just started putting those songs to the side...so I've had this stack of songs I wanted to try developing for a while."

After a few years in a row of hustling full time in B&B, the timing felt right last year to take a breather and consider the pile, he says. "That's a hard-working band, and we had a lot of good times and successes, but frankly I got pretty burned out...especially with the kind of 'take over the world' thing we were trying to do. I got married, I moved to LA; it just felt like time to focus on making music for the right reasons and from the heart, without a big agenda."

To be clear, that shouldn't be read as a dig at his old bandmates — two of whom, drummer Colin Fahrner and bassist Jill Heinke, he invited to make up his current rhythm section. Sempert emphasizes that the entire record is a family affair of sorts, with regulars from the Bay Area folk scene and many an Oakland friend-band — including Sonya Cotton, Kacey Johansing,

Emily Ritz, Andrew Maguire, Anton and Lewis Patzner, and more — adding backup vocals, strings, percussion; the list goes on. Sempert gives an extra-special nod to TaughtMe frontman and songwriter-engineer Blake Henderson, who helped him shape his vision for the record.

"I had so much help, so many supportive people around me in the songwriter community in the Bay Area," he says. "Honestly, at the beginning of deciding to make [the album], I was just thinking 'I bet my friends will like this.' And for this one, the idea of just getting to share it with them — that was enough."

BOTTLEROCK 2.0

What kind of person looks at a massively expensive three-day music festival whose inaugural year was widely considered an organizational failure and public relations nightmare, not to mention one that cost the city in which it took place thousands of dollars, and says "Hey — I want to be in charge of that next year?"

Dave Graham, it turns out. As the CEO of the brand-new BottleRock Napa Valley — a festival now in its second year, spanning May 30 to June 1, with headliners OutKast and The Cure, but, as Graham emphasizes, one owned and run by entirely different people than those responsible for last summer's debacle — Graham has gotten used

to answering the question: Why the hell would you want to take this on?

"For one, I had an amazing time last year," says Graham, a Napa native and entrepreneur. "I was born and raised here, this was just the coolest thing that I'd ever experienced, and I couldn't believe it was going on in my own backyard." He noted what mistakes had been made, he said, and when the chance arose to invest in a partnership for 2014, he saw an opportunity to make something great. The only problem(s)? A boatload of debt, and the task of trying to find investors for this year's festival in a community of merchants still stinging from 2013. Then there was the fact that, at the time of signing on in January, Graham and his partners had less than three months to book a lineup.

"It's been challenging, to say the least," says Graham. "Once we bought the rights to the name BottleRock, it was difficult, and understandably so, for people in the music industry, creditors, and just the general population to understand that we had zero to do with the mess that was created last year, and that we had no obligation to make a bad situation better...but we're committed to doing just that. The main thing was, we just wanted to keep it local."

Time will tell whether or not Graham and his team succeed in

winning back the hearts of Napa residents and business owners. Given the time period they had for booking, the lineup they pulled off is pretty impressive on its own — if a little '90s-tastic, stacked with alt-rock staples like Cracker, Weezer, Third Eye Blind, and Blues Traveler. But hey, if your idea of a good festival is getting super nostalgic with a slightly older set over a nice glass or two of pinot noir (note: nothin' wrong with that) and you have the dough to spare (single day: \$149), it'd probably be worth your while to see what else the new guys can pull off.

TWO OTHER SHOWS YOU SHOULD PROBABLY GO TO THIS WEEK:

San Francisco's **Cool Ghouls**, who make some of most unpretentiously happy, jangly, beach-brat garage pop you've ever heard, are headlining The Chapel Thursday/15. And **A Minor Forest**, SF math rock veterans who made lots of people very happy when they got back together last year, will be there Saturday/17. In case you hadn't noticed, The Chapel's bookers are killing it lately. And despite lots of angry Internet buzz about noise complaints from The Chapel's neighbors — let's be real, our reaction over here was something like, "If you rent an apartment next to a music venue on Valencia and then complain that there's music coming out of it, you are everything that is wrong with everything, please leave," — a representative from the venue says there's really no news, nothing to get up in arms about.

"The Chapel had the normal, required Planning Commission 'look back' hearing [May 8] where they make sure the business is in compliance with Planning conditions," Patricia Dedekian, a manager at The Chapel, told us. "There was only one neighbor who has done 99 percent of the complaining and he appeared at the hearing. We passed the hearing with flying colors, with unanimous support from the Planning Commissioners."

Still, you know. Support your local venues. It's not hard to do when they're putting on several rad shows a week. **SFBG**

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BY JEFF KALISS
arts@sfbg.com

MUSIC Sunday evening is bringing a nearly imperceptible chill to the warm air off the bay, flowing through the open doors at the 7 Mile House on Bayshore Boulevard. Dennis Cummings, the roadhouse's attentive food and entertainment manager, has just taken a dinner order from a quartet of jazz players, who are bringing their first set to a close with a Brazilian bossa, "Chega de Saudade," translated in our language as "No More Blues," neatly matching both the springtime climate and the sentiment of the smiling, seated fans, some of whom are already munching through their plates of lumpia, quesadillas, or salpicão steak.

While visionary bebop alto saxophonist Andrew Speight, bassist Michael Zisman, and keyboardist Ben Stolorow repair to the rear of the establishment to consume a complimentary meal during their break, drummer and session leader Vince Lateano walks the floor with a small tip bucket. "I always preface my solicitation with, 'Are you enjoying the music?'" Lateano reveals. "And 80 percent of the time, even people who aren't there for the music will want to put something in."

That includes the venue's many sports fans, who've been eyeing the bank of large-screen TVs behind the bar, where the Giants have tied the Braves in extra innings. There's always been lots to do at the 7 Mile. Travelers have been dropping in ever since the property was developed as a stagecoach stop a century and a half ago, seven miles south of San Francisco's Union Depot and Ferry House. By the latter part of the 20th century, it had become a trucker and biker bar.

More recently, trumpeter Al Molina came in en route to his home and studio in nearby Brisbane and convinced current co-owner Vanessa Garcia to let him establish the venue's first successful jazz night, on Tuesdays. When fellow horn man Dave Bendigkeit began sitting in on those sessions, he had a sense of the place's historical diversity.

"I saw, there are people here just for the jazz," Bendigkeit recalls. "But there are people here just for the food, people that had no idea there was music until they walked in the door, and people here for the sports. I've been brought up to read the audience and try to make 'em happy. But how you gonna read this room?" A couple of weeks after starting his own weekly Monday gig with his Keepers of the Flame band

earlier this year, Bendigkeit realized, "We should just do what we want, and everybody's happy."

What's making jazz fans happy at the 7 Mile is also the continuation of a high standard of jazz in an accessible and supportive setting — something that's become harder to find in the Bay Area over the course of the past decade. The Sunday sessions are dubbed The Doghouse Jazz Jam, in recognition of their origin at the erstwhile Dogpatch Saloon on San Francisco's Third Street. Speight, Zisman, Lateano, and others had been jamming there since escalating rents closed down Jazz at Pearl's in North Beach in 2003 (where Lateano had served as de facto music director). The Dogpatch attracted a dependable crowd of mostly middle-aged jazz fans, who were dismayed last year when owner Mike Apicelli, himself a devoted jazz buff (he rang a ship's bell behind the bar for every good solo), decided to retire and sell to new, younger

Younger folk, including families with kids, find themselves grooving — even if the kids are multitasking with the crayons provided by wait-staff and their parents are keeping watch on the home teams, whose touchdowns and home runs sometimes coincide with a pyrotechnic drum solo. In the tradition of jazz, younger players are invited to stand alongside the veterans during the second set, and to converse with them during breaks. It's the sort of learning experience which reminds Lateano of his youth in Sacramento: "There are older guys, and you get up there, and you're scared to death. But nothing ventured, nothing gained."

On Mondays, singers are welcomed by the Keepers of the Flame. "Usually, I'll sing a song myself, it breaks up the total instrumental thing," says bandleader Bendigkeit. "I'll try singing one or two funny songs like 'I'm Hip' or 'Cloudburst,' and then I'll say, 'Now here's a real singer.' I think it creates a bridge for folks who might want to join us."



Jazz jams in Brisbane

The 7 Mile House serves up some of SF's most storied jazz veterans

entrepreneurs. Thus, Sundays were transplanted to the 7 Mile, where frequent Dogpatch visitor Molina was already hosting "Jazz On the Mile: The Horace Silver Project," every Tuesday.

"At Dogpatch, Apicelli and Bob and Jim [bartender Brown and doorman Yarbrough, respectively] were family, and it's like that at 7 Mile, with Dennis and Vanessa," testifies Lateano. "And they've totally warmed up to having jazz music. When I first started playing there, [Dennis] just appreciated the musicianship, and the more he heard, the more he started to understand it, especially the Horace Silver stuff, because I think of all the jazz, Horace is closest to R&B."

"When I try to do too much rock, attendance is down," notes Cummings, who plays electric bass. "But when I go with jazz, R&B, and blues, attendance is up." He's expanded the 7 Mile into seven-days-a-week music bookings in a variety of genres, including karaoke, blues, R&B, and some rock. "But I figured out that my favorite night to work was Tuesday, because they're into the music, they're older folk who come for the music and respect the musicians, buy entrees and wine, and tip well."

Tuesdays, in addition to serving as a showcase of joyful Latin-tinged jazz composer Horace Silver, are a vital opportunity for bandleader Molina "to stretch myself," to read through his carefully prepared and rehearsed transcriptions, and to keep company with his peers. "All these musicians grew up during that period of the '50s and '60s, when jazz was king," says Molina. "We create the same kind of environment that was going on in those times."

Cummings notes that there's considerable cross-pollination over 7 Mile's jazz program. Molina guests at Sunday jams (as he did at the Dogpatch) and on Mondays, Lateano serves as leader on Sunday and drummer on Tuesday, and will be subbing for the formidable Akira Tana next Monday. He hopes there'll even be hopping from jazz to R&B, and vice versa. It seems like the right place for that sort of thing to happen.

"That's the thing about Vanessa and Dennis, they understand the importance of longevity," says Bendigkeit. "And I have no instructions of 'you gotta play this way' from either of them. I can't say it enough times: these people actually get it." SFBG

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Emerald Tablet: Flamenco del Oro, 8pm, \$15.
Pachamama Restaurant: Cuban Night with Fito Reinoso, 7:30 & 9:15pm, \$15-\$18.
Red Poppy Art House: Yahir Duran, 7:30pm, \$15-\$20.
Revolution Cafe: Pangea FC, 9:30pm
Slate Bar: "Stereo," w/ DJ Chico X, 10pm, \$5.

SATURDAY 17

ROCK

Amnesia: Tidelands, Sister Grizzly, The Cushion Theory, 6:30pm, \$7-\$10.
Balançoire: Whirl, Cosmic Mercy, 9:30pm, \$5.
Bender's: Inferno of Joy, 10pm, \$5.
Bottom of the Hill: Architects, Letlive, Glass Cloud, I the Mighty, 7:15pm, \$15.
Brick & Mortar Music Hall: Meatbodies, Zig Zags, Male Gaze, DJ Al Lover, 9:30pm, \$7-\$10.
Chapel: A Minor Forest, Life Coach, Golden Void, 9pm, \$15.
El Rio: The Bar Chords, The Rogers, Down Dirty Shake, 9pm, \$7.
Hemlock Tavern: Juan Wauters, The Reds, Pinks, and Purples, Michael O., 9pm, \$8.
Hotel Utah: The Y Axes, Kat Haus, NVS, 9pm, \$8.
The Independent: Future Rock, Gladkill, HoverKraft, 9pm, \$15.
Thee Parkside: Peter & The Test Tube Babies, The Generators, Custom Fit, 9pm, \$15.

DANCE

Amnesia: "Pance Darty," w/ Jjaaxnn & Duke, 9pm, \$7.
Audio Discotech: Oscar G, Andrew Phelan, 9:30pm
BeatBox: "Chaos," w/ DJs Alain Jackinsky & Tristan Jaxx, 10pm, \$10-\$20.
Cat Club: "New Wave City: Siouxsie & The Banshees Night," w/ DJs Skip, Shindog, Andy T, 9pm, \$7-\$12.
DNA Lounge: "Bootie S.F.," w/ DJs MyKill, Tripp, Lex, MC2, Guy Ruben, Meikee Magnetic, Mixtress ShiZaam, Myster C, and more, 9pm, \$10-\$15.
EndUp: The Show," w/ Ben Seagren, Dean Samaras, guests, 10pm, \$10 with RSVP.
F8: "Haceteria," w/ Ital, Aurora Halal, Cube, Jason P, Smac, Tristes Tropiques, Nihar, 9pm, \$10.
Harlot: "Modular Nights," w/ Kolombo, Crosstalk, Pedro Arbulu, Keith Kraft, MFYRS, 9pm, \$10-\$25.
Infusion Lounge: "Social Addiction," 10pm, \$20.
Lookout: 3600 16th St., San Francisco. "Bounce!," 9pm, \$3.
Madrone Art Bar: "Fringe," w/ DJs Blondie K & sub-Octave, 9pm, \$5.
Mezzanine: Purity Ring (DJ set), 9pm, \$15-\$20.
Mighty: "Mushroom Jazz," w/ Mark Farina, Nutritious, Lurob, 9pm, \$10-\$20 advance.

Monarch: "Invaded by Unicorns 2.0," w/ Fort Knox Five, DJ Mes, more, 9pm, \$5 before 10pm
Powerhouse: "Beatpig," 9pm
Public Works: "As You Like It," w/ Move D, Optimo, Jackmaster, J.Phipp, Solar, Conor, Bells & Whistles, Mozaic, 9pm, \$15-\$20 advance.
Rickshaw Stop: "Gameboi S.F.," w/ VJ LaRock, 9:30pm, \$8-\$15.
Ruby Skye: Adrian Lux, 9pm, \$20 advance.
Slide: "Luminous," w/ DJ Zhaldee, 9pm
Stud: "Valley Squrrrl," w/ DJs Trevor Sigler, Joe Pickett, and Jake Brower, 9pm, \$5.
Temple: "Crush," w/ DJ Nile, Mikey Tan, Darker Daze, Daun Giventi, Raid Zero, more, 10pm, \$20.
Vessel: Eva Shaw, Frenchy Le Freak, 10pm, \$30.

HIP-HOP

111 Minna Gallery: "Shine," 10pm
John Collins: "The Bump," w/ The Whooligan, 10pm
Knockout: "The Booty Bassment," w/ DJs Dimitri Dickinson & Ryan Poulsen, 10pm, \$5.
Skylark Bar: "Night Swim," w/ DJ Mackswell, 10pm

ACOUSTIC

Bazaar Cafe: "Sing Out of Darkness: Magic Mic," American Foundation for Suicide Prevention benefit w/ Julie Mayhew, Tommy P, Tim Brochier, Patrick McCauley, Wesley Woo, Dean Harlem, 7pm
Brick & Mortar Music Hall: Gabrielle Aplin, Mree, 7:30pm, \$13-\$15.

CONTINUES ON PAGE 28 >>

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Lost Church: Andrew Blair, John Elliott, 8pm, \$10.
Lucky Horseshoe: High Country, The Bernal Hillbillies, 8:30pm
Plough & Stars: "Bluegrass Bonanza," w/ Filthy Still, Hay Babes, 9pm, \$6-\$10.
Riptide: The Human Condition, 9:30pm, free.
Rite Spot Cafe: Toshio Hirano, 9pm, free.
Slim's: "AmeriCarnival: A Dirty American Roots Barnstorm," w/ Supermule, Three Times Bad, The Naked Bootleggers, J.D. Limelight, Kellita, Dixie DeLish, Krysta Cook, Spunky Brewster, 9pm, \$15.

JAZZ

Biscuits and Blues: Lavay Smith & Her Red Hot Skillet Lickers, 7:30 & 10pm, \$22.

Feinstein's at the Nikko: 222 Mason, San Francisco. Spencer Day, 7pm, \$40-\$55.
Pier 23 Cafe: Pier 23, San Francisco. Snakebite, 8pm, free.
Royale: Negative Press Project, 9pm, free/donation.
Savanna Jazz Club: Savanna Jazz Trio, 7pm, \$8.
Sheba Piano Lounge: The Robert Stewart Experience, 9pm
Yoshi's San Francisco: Cassandra Wilson, 8 & 10pm, \$39-\$45.
Zingari: Emily Hayes, 8pm, free, more, 8:30pm, \$7.

SOUL

Elbo Room: "Saturday Night Soul Party," w/ DJs Lucky, Phengren Oswald, and Paul Paul, 10pm, \$10
Mercer: "So Much Soul," w/ Shortkut, Vinroc, The Whooligan, 9pm, \$5 with RSVP.

SUNDAY 18

ROCK

Hemlock Tavern: Adam Widener, The Safes, Buttons, 8:30pm, \$7.
Knockout: The Shanghais, The Krypters, Dirty Denim, The UnManned Pilots, 4pm, \$6.

DANCE

Beaux: "Full of Grace: A Weekly House Music Playground," 9pm, free.
Cellar: "Replay Sundays," 9pm, free.
Eastside West: The Bay 2 Breakers Afterparty, w/ DJ Chris Harnett, 11am-8pm, free.
Edge: "'80s at 8," w/ DJ MC2, 8pm
Elbo Room: "Dub Mission," w/ Gabe Pressure & Red Rasta, DJ Sep, J-Boogie, 9pm, \$6
EndUp: "Sundaze," 1pm, free before 3pm

F8: "Stamina," w/ Heist, Joey Mojo, Jamal, 10pm
Knockout: "Sweater Funk," 10pm, free.
Lookout: "Jock," Sundays, 3-8pm, \$2.
Make-Out Room: "Frisco Disco," w/ DJs 2shy-shy & Melt w/U, 10:30pm, free.
MatrixFillmore: "Bounce," w/ DJ Just, 10pm
Milk Bar: Bay to Breakers Party, w/ DJs NoMe, M3, Kimmy Le Funk, Gordo Cabeza, 12-8pm, \$5.
Monarch: "Reload," w/ Martin Roth, Nick Williams, Kimmy Le Funk, Zoz, Joel, Mozghan, 9pm, \$5-\$8.
Parlor: "Sunday Sessions," w/ DJ Marc deVasconcelos, 9pm, free.
Q Bar: "Gigante," 8pm, free.
S.F. Eagle: "Disco Daddy," w/ DJ Bus Station John, 7pm, \$5.
Temple: "Sunset Arcade," 9pm, \$10.

JAZZ

Bird & Beckett: Charles Hamilton Quartet,

4:30pm
Feinstein's at the Nikko: Veronica Klaus: "Lee à la V - A Peggy Lee Songbook," 7pm, \$30-\$45.
Old First Presbyterian Church: Erik Jekabson String-tet, 4pm, \$14-\$17.
San Francisco Community Music Center: Jazz in the Neighborhood, w/ Community Music Center Teen Jazz Orchestra, more, 7:30pm, \$10-\$15.
Savanna Jazz Club: Savanna Jazz Jam with David Byrd, 7pm, \$5.
Zingari: Barbara Ochoa, 7:30pm

MONDAY 19

ROCK

Elbo Room: Floor, Thrones, 9pm, \$14-\$16.
Rickshaw Stop: The Cave Singers, Freddie & The Aztecs, 8pm, \$15.
Sub-Mission Art Space (Balazo 18 Gallery):

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Fri-Sat, May 16-17 <i>Blue Light To A New Dawn Tour</i> 20th Anniversary Album Celebration CASSANDRA WILSON	Fri, May 16 -Original composers of the hits "Lowrider," "Why Can't We Be Friends" & "Spill The Wine" LOWRIDER BAND
Sun, May 18 - Bay Area Funk, <i>Monsters</i> album release GEORGE LACSON PROJECT	Sat-Sun, May 17-18 NOLA's native son ALLEN TOUSSAINT
Mon, May 19 - Buy Now! An Evening with STEPHEN STILLS	Tue, May 20 - SOLD OUT! An Evening with STEPHEN STILLS
Tue, May 20 THE TOMMY IGOE BIG BAND with guitarist BARRY FINNERTY	Wed, May 21 - CD Release Party MARK HUMMEL & THE BLUES SURVIVORS
Wed-Thu, May 21-22 Hello Bluebird: Celebrating the Jazz of Judy Garland JANE MONHEIT SINGS JUDY GARLAND	Thu, May 22 - Gospel-bred singer/songwriter AVERY* SUNSHINE
Fri, May 23 - open dance floor. IDLE WARSHIP feat. Talib Kweli & Res	Fri, May 23 GRAMMY© nominated songwriter/producer BILAL
Sat, May 24 - "Ghostbusters" - 30th Anniversary "A Woman Needs Love," "You Can't Change That," "Jack & Jill" RAY PARKER JR.	Sat-Sun, May 24-25 GRAMMY©-award winning NYC salsa SPANISH HARLEM ORCHESTRA
Mon, May 26 - World-jazz acoustic guitarists STRUNZ & FARAH plus Peppino d'Agostino	Tue, May 27 Dahrio Wonder Presents: G.M.B
Tue, May 27 THE TOMMY IGOE BIG BAND feat. snare drum legend SCOTT JOHNSON (Scojo)	Wed, May 28 CHILDREN'S HOSPITAL BENEFIT
Wed-Sat, May 28-31 Bay Area's own neo-soul singer-singer GOAPELE	Thu, May 29 GRAMMY© award winning R&B icon JODY WATLEY

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ROCK

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Bottom of the Hill: The Unlikely Candidates, Eyes on the Shore, 9pm, \$10.
Brick & Mortar Music Hall: Gravys Drop, Midnight Sons, Cult Babies, 9pm, \$5.
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Hotel Utah: Western Haunts, David Tanklefsky, Hello Echo, 8pm, \$10.
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The Knockout: FUKM, 13 Scars, Killer of Sheep, No Brainer, DJ Agitator, 9:30pm, \$7.

DANCE

Aunt Charlie's Lounge: "High Fantasy," w/ DJ Viv, Myles Cooper, & guests, 10pm, \$2.
Monarch: "Soundpieces," 10pm, free-\$10.
Q Bar: "Switch," w/ DJs Jenna Riot & Andre, 9pm, \$3.
Underground SF: "Shelter," 10pm, free.

ACOUSTIC

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ARTS + CULTURE



MAINE MAN:
MIKE DAISEY IN
AMERICAN UTOPIAS
PHOTO BY URSA WAZ

Burning mouse

Mike Daisey talks and dreams Burning Man, Disney World, and Occupy in 'American Utopias'

BY ROBERT AVILA
arts@sfbg.com



THEATER Mike Daisey is a talker. He can talk about a lot of things. Hell, he can talk for 24 hours straight (and did in *All the Hours in the Day* at Portland's TBA Festival in 2011). This gift of gab has brought him acclaim as an artist in the theater, where he's known as an eminent monologist of the desk-bound Spalding Gray school. In one case, it's even brought him public scandal, to wit, NPR's 2012 call-out regarding fabricated bits in *The Agony and the Ecstasy of Steve Jobs* — an experience Daisey says has made him not only "wiser" but "a better storyteller."

But Daisey doesn't tell stories for the sake of talking alone. He chases after questions that intrigue him, and these, more than his comically barbed but affable stage persona, make his stories worth listening to. Occupying a fertile middle ground between high concept and low humor, his self-referential yarns confront issues he sees as central to how we live and — in a related, no less passionate way — to how the theater lives and dies in American culture. He directly essayed this latter theme in his 2008 show, *How Theater Failed America*, but it remains a lively concern, as he suggests below.

His latest, *American Utopias*, makes its Bay Area debut at Yerba Buena Center for the Arts this weekend. Following the format he has been honing since the late 1990s, Daisey uses a few notes written on loose sheets of paper to re-create afresh each night a set of three intertwining stories about Disney World, Burning Man, and Occupy Wall Street, following all three down their respective rabbit holes to glean what, individually and cumulatively, they might teach us about ourselves.

SF Bay Guardian You grew up in a really remote corner of the country. When

you consider what brought you to where you're at now, how much of that do you attribute to this background?

Mike Daisey I grew up in a place called Fort Kent, Maine, which is on the Canadian border. It's actually the end of US Route 1, which begins in Key West. To me, psychically, it always feels like this must be the most remote place possible because every piece of mythology about roads is that sort of Tolkien idea, "The road goes ever on!" Whereas I was like, "No, it doesn't actually. It ends. Right here. This must be the furthest place from everything." It's a very interesting area, the St. John Valley, around the St. John River. The people are predominately French Canadian. It's a very different place from what I've come to recognize as the rest of America.

I do think that there's a storytelling tradition that grows up in Maine, that exists there, that informs the work I do now. I think partly it's informed by years of speech and debate at a very tender age. I think it's informed by a couple of years of playing *Dungeons & Dragons* at a formative time. And, layered on top of all of that, was a very earnest desire to discover a form that would allow me to create theatrical experiences that were new in the moment that they were spoken. I was really dedicated to that proposition, that there could be a form of theater that lives in the moment that it's spoken, both for the performer and the audience. I was looking for a form that would allow both there to be rigor and precision in the structure, but at the same time allow true spontaneity, and allow discoveries to happen in the moment that could not be anticipated.

That's what I love about the monologues, about all storytelling. I often think of jazz when I'm trying to explain it to people. In the Western tradition, it is hard for

people to understand how it is that something is composed without being written. We've all become so mired in the tyranny of the written word that we actually come to believe that the act of writing is the act of thinking. The spoken work is actually closer to the thought; it's a more primal form than the form that writing takes. We forget that. So it's hard to explain to people sometimes how something [spontaneous] can have form and precision and texture and depth. People often want to know, "How long did you work on this monologue?" And there really is no right answer to give, except the one that the jazz legends often give, which is to say, my whole life.

SFBG Given it has three very different strands to it, what is American Utopias ultimately about?

MD *American Utopias* is about how we create spaces. But not just in the traditional architectural terms, but how we create them socially. So it's an examination of three very different types of spaces. In each case, the members of the community that have made that space think of it as a kind of utopia. They see it as a reflection of a more perfect world. In many cases they wish they could live there more of the time but they know it's not possible. I have preferences among the three to some extent but, on the other hand, none of the three are really my utopia. As a consequence, my role, I feel, is to talk about the connections between them. What really interests me are the anthropological systems, how humans organize themselves and how we share dreams. That interests me a lot. **SFBG**

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BAY GUARDIAN

Sisterhood of rhythm

Sarah Bush Dance Project's fierce, fun 'Rocked by Women'

BY RITA FELCIANO
arts@sfbg.com

DANCE The Mother's Day weekend premiere of Sarah Bush Dance Project's reconceived 2011 *Rocked by Women* was a tenderly raucous, often humorous celebration of an overly sentimentalized holiday. Bush looks at the education of a "girl-child" in the "not-so-promised land" by paying tribute to the mothers who raised us physically. But it was pioneer "mothers" — the feminists of the 1970s, the lesbian activists of many decades, artists and entrepreneurs like Olivia Records and Club Q — who made us the women we have become. Their legacy, Bush realized, was in danger of being forgotten by the current generation of women for whom the battles had been fought. Molded into a convincing piece of dance theater, *Rocked by Women* is a joyous and self-effacing acknowledgement of prices paid and gains won.

Just as music energized the civil rights movement of the 1960s, feminism in its earlier and later stages drew inspiration from talented musicians who started the women's music movement. Bush drew on that rich heritage and shaped *Rocked's* three parts around contributions from two generations of songwriters such as Holly Near, Cris Williams, and k.d. lang, as well as Janet Jackson, Tracy Chapman, Missy Elliott, and Bikini Kill. Julie Wolf also contributed music arrangements and wrote original songs.

Rocked derives its impressive energy as much from music as from dance. Yet Natalie Aceves, Krystal Bates, Joanna Gartner, Bianca Mendoza, Juliann Witt, and Bush performed with an intuitive grace, passion, and an almost delirious delight at the choreography's lush physicality. Much like works by Dance Brigade (Bush's home company), *Rocked* contains personal material that also feels universal, speaking to those who don't fit into given norms, and who have had to struggle to become who they are meant to be. Using contact improv, disco, jazz, and

hip-hop in an almost narrative way, the individual dances comment on the songs but do so from a distance. At its best, *Rocked* became a weighty yet explosive expression of the power of an indomitable spirit and embracing courage.

The show opened and closed with Near's iconic "Mountain Song." At first, a trio of kicking "babies" are cuddled by their mothers. It ends with the dancers facing the audience in a sing-along about the unstoppable of women who refuse to have "their dreams taken away."

Each of the work's movements explored a different aspect of growing up. In "Her Childhood," the dancers engaged in circle games and playfully sculpted a mountain from their bodies. One of them triumphantly climbed it. They also donned masks cut from fashion magazines and tugged and pushed their bodies in an attempt to reshape them. Here, ballet's preoccupation with perfection came in for a kick or two. The choreography had a sense of humor but you couldn't miss the underlying pain and rage.

The emergence of a young girl's sexual identity permeated the whole piece and resulted in a number of awkwardly tender duets. In one, the group's smallest dancers, Mendoza and Bates, discover each other's differences: Mendoza is Latina, Bates African American. Second movement "Her Adolescence" brings group pressures and rejections, driving and exploring of sexual identity; the choreography veered between plaintive and painfully funny. With Jackson's "Control" providing the beat, the ensemble performed impressive unison

hip-hop that opened into individually athletic feats. It was followed by a dancing-with-"boys" number as an awkward, one-sided groping session. In "Gossip," teens entangled themselves in yards and yards of telephone lines. For Chapman's "Fast Car," they built themselves into a monster automobile that, predictably, crashed, leaving Mendoza stunned and bereft. In an achingly lovely courting duet, Mendoza gently reaches towards Aceves who keeps turning away.

The third movement — "Herself" — opened with a video of the Michigan Womyn's Music Festival and rather unfocused dancing on stage. The pace picked up with mock taiko drumming to recorded drum. Another playfully confrontational scene involved a boom box, one set of headphones, and Mendoza and Aceves' different musical tastes. They come to a meeting of minds and take it from there.

The tribute to Club Q, as both a sanctuary for lesbians and a place for fierce dancing, is wonderfully evoked by Bush's own fierce dancers. It ends in dreamy slow dancing duet for Witt and Bates. Choreographing anger is not easy. When Bush interrupted the lovers, her danced fury felt like an arrow shooting straight at them.

While *Rocked's* documentary clips are convincingly integrated into the stage action, earlier uses of video — shadowy images, dancers sitting as if in lecture by Judy Grahn, crawling from beneath the screen — are not telling enough. That needs rethinking. But *Rocked* is a warm, skillfully created, and generous show that just might become a Mother's Day tradition.

SFBG

sarahbushdance.
com/rocked-by-
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THEATER

OPENING

The Homosexuals New Conservatory Theatre Center, Decker Theatre, 25 Van Ness, SF; www.nctcsf.org. \$25-45. Previews Fri/16-Sat/17 and May 21 and 23, 8pm; Sun/18, 2pm. Opens May 24, 8pm. Runs Wed-Sat, 8pm; Sun, 2pm. Through June 28. New Conservatory Theatre Center performs Philip Dawkins' play about a young man struggling with his identity amid a new group of friends.

BAY AREA

The Crazy Berkeley City Club, 2315 Durant, Berk; www.centralworks.org. \$15-28. Previews Thu/15-Fri/16, 8pm. Opens Sat/17, 8pm. Runs Thu-Sat, 8pm; Sun, 5pm. Through June 23. Central Works performs Sally Dawidoff's play, based on Ha Jin's novel about coming of age in Communist China.

The Intelligent Homosexual's Guide to Capitalism and Socialism with a Key to the Scriptures Berkeley Repertory Theatre, Roda Theatre, 2015 Addison, Berk; www.berkeleyrep.org. \$14.50-89. Previews Fri/16-Sat/17 and Tue/20, 7:30pm; Sun/18, 7pm. Opens May 21, 7:30pm. Runs Tue, Thu-Sat, 7:30pm (also May 29, June 26, and all Saturdays in June, 2pm); Wed and Sun, 7pm (also Sun, 2pm). Through June 29. Berkeley Rep performs the West Coast premiere of Tony Kushner's latest play.

The 25th Annual Putnam County Spelling Bee Leshner Center for the Arts, 1601 Civic, Walnut Creek; www.centerrep.org. \$37-65. Previews Fri/16-Sat/17, 8pm; Sun/18, 2:30pm. Opens Tue/20, 7:30pm. Runs Wed, 7:30pm; Thu-Sat, 8pm (also June 7, 14, 21, 2:30pm); Sun, 2:30pm. Through June 21. Center REP performs the Tony-winning musical by William Finn and Rachel Sheinkin.

ONGOING

"Best of PlayGround 18" Thick House, 1695 18th St, SF; www.playground-sf.org. \$22-55 (all-fest pass, \$60-75). Thu-Sat, 8pm; Sun, 7pm. Through May 25. Short plays and musicals by Bay Area writers.

Chasing Meherle Intersection for the Arts, 925 Mission, SF; chasingmeherle.brownpapertickets.com. \$25. Thu-Sun, 8pm. Through May 24. Also May 29-31, 8pm, \$15-25, Z Space, 450 Florida, SF; www.zspace.org. Intersection for the Arts, Campo Santo, and the Living Word Project present Chinaka Hodge's performance piece about Oakland in the aftermath of the Oscar Grant killing.

Communiqué N°10 Exit on Taylor, 277 Taylor, SF; www.cuttingball.com. \$10-50. Thu, 7:30; Fri-Sat, 8pm (also Sat, 2pm); Sun, 5pm. Through May 25. Amid a fractious band of young rebels from the urban underclass and ongoing rioting in the streets, a young immigrant named Hassan (Damien Seperi) searches for the man who killed his 16-year-old brother. French playwright Samuel Gallet's *Communiqué N°10* draws immediate inspiration from the Paris riots of 2005, but the tinder box of extreme inequality and anti-immigrant policies are hardly a French monopoly (indeed, the standoff last year between immigrant rights demonstrators and French police following the deportation of a Roma student, snatched off a school bus in front of her classmates, sounds all too familiar to Americans living through Obama's unprecedented wave of deportations and incarcerations of undocumented people and the popular protest rising against it). Cutting Ball Theater's US premiere of Gallet's play, however, strains after its subject, timely though it is. Presented in association with Golden Thread Productions as part of the second biennial Des Voix... festival of new French plays and cinema, director and translator Rob Melrose's production sets the action on a spare set (designed by Michael Locher) ringed by a two-tier framework of metal piping, about which some of the seven-member cast climb and roost. But the sparse setting is in fact overwhelmed with altogether too much stage business, including Emma Jaster's somewhat labored choreography and Cliff Caruthers' often distracting

soundscape, which only detracts from the already difficult-to-follow plot points and further undermines an ensemble that never really coheres. Add to this contrived dialogue such as Hassan's retort to having his picture snapped by love-interest Marlene (Maura Halloran) — "Images. We never know what purposes they serve in the end" — and what should be a tense and dynamic drama instead becomes a dreary, vaguely didactic ball of confusion. (Avila) **"DIVafest"** Exit Theatre, 156 Eddy, SF; www.divafest.info. Prices and showtimes vary. Through May 24. This 13th annual festival celebrates the work of women artists, with performances including the premiere of *Rat Girl* (adapted from the memoir by rocker Kristin Hersh), Margery Fairchild's ballet comedy *The Pas De Quatre*, a reading by acclaimed poet Diane di Prima, and more.

Dracula Shelton Theater, 533 Sutter, SF; sfdracula.blogspot.com. \$35. Thu-Sat, 8pm. Through May 31. Kellerson Productions presents a new adaptation of the Bram Stoker classic.

Du Barry Was a Lady Eureka Theatre, 215 Jackson, SF; www.42ndstreetmoon.org. \$25-75. Wed/14-Thu/15, 7pm; Fri/16, 8pm; Sat/17, 6pm (also Sat/17, 1pm); Sun/18, 3pm. 42nd Street Moon presents Cole Porter's saucy musical comedy, with comedian and writer Bruce Vilanch starring.

Feisty Old Jew Marsh San Francisco Main Stage, 1062 Valencia, SF; www.themarsh.org. \$25-100. New performance schedule: Sat-Sun, 5pm. Extended through July 13. Charlie Varon performs his latest solo show, a fictional comedy about "a 20th century man living in a 21st century city."

Lovebirds Marsh San Francisco Studio, 1062 Valencia, SF; www.themarsh.org. \$20-100. Fri, 8pm; Sat, 8:30pm. Through May 31. Award-winning solo theater artist Marga Gomez brings her hit comedy back for a limited run before taking it to New York in June.

Pearls Over Shanghai Hypnodrome Theatre, 575 10th St, SF; www.thrillpeddlers.com. \$30-35. Thu-Sat, 8pm. Through May 31. Five years ago, Thrillpeddlers breathed new life into a glitter-dusted piece of Sixties flotsam, beautifully reimagining the Cockettes' raunchy mock-opera *Pearls Over Shanghai* (in collaboration with several surviving members of San Francisco's storied acid-drag troupe) and running it for a whopping 22 months. Written by Cockette Link Martin as a carefree interpretation of a 1926 Broadway play, the baldly stereotyped *Shanghai Gesture*, it was the perfectly lurid vehicle for irreverence in all directions. It's back in this revival, once again helmed by artistic director Russell Blackwood with musical direction by Cockette and local favorite Scrumblly Koldewyn. But despite the frisson of featuring some original-original cast members — including "Sweet Pam" Tent (who with Koldewyn also contributes some new dialogue) and Rumi Missabu (regally reprising the role of Madam Gin Sling) — there's less fire the second time around as the production straddles the line between carefully slick and appropriately sloppy. Nevertheless, there are some fine musical numbers and moments throughout. Among these, Zelda Koznofsky, Birdie-Bob Watt, and Jesse Cortez consistently hit high notes as the singing Andrews Sisters-like trio of Americans thrown into white slavery; Bonni Suval's Lottie Wu is a fierce vixen; and Noah Haydon (as the sultry Petrushka) is a class act. Koldewyn's musical direction and piano accompaniment, meanwhile, provide strong and sure momentum as well as exquisite atmosphere. (Avila)

Romeo and Juliet Phoenix Theatre, 414 Mason, Ste 601, SF; www.eventbrite.com. \$20. Thu-Sat, 8pm (also May 24, 3pm). Through May 24. Ninjaz of Drama perform Shakespeare's tragic romance.

Seminar San Francisco Playhouse, 450 Post, Second Flr, SF; www.sfplayhouse.org. \$20-100. Tue-Thu, 7pm; Fri-Sat, 8pm (also Sat, 3pm); Sun/18, June 1, and 8, 2pm. Through June 14. San Francisco Playhouse performs Theresa Rebeck's biting comedy. **Shit & Champagne** Rebel, 1772 Market, SF; shitandchampagne.eventbrite.com. \$25. Fri-Sat, 8pm. Open-ended. D'Arcy Drollinger is Champagne White, bodacious blond innocent with a wicked left hook in this cross-dressing '70s-style white-spoi-

tation flick, played out live on Rebel's intimate but action-packed barroom stage. Written by Drollinger and co-directed with Laurie Bushman, this high-octane camp send-up of a favored formula comes dependably stocked with stock characters and delightfully protracted by a convoluted plot — all of it played to the hilt by an excellent cast. (Avila)

Sleeping Cutie: A Fractured Fairy Tale Musical Thick House, 1695 18th St, SF; sleepingcutiemusical.tix.com. \$30-40. Extended run: Sat/10, May 12-14 and 19-21, 8pm; Sun/11, 2pm. Off a Cliff Productions and PlayGround present Diane Sampson and Doug Katsaros' world-premiere musical.

The Speakeasy Undisclosed location (ticket buyers receive a text with directions), SF; www.thespeakeasysf.com. \$70 (gambling chips, \$5-10 extra; after-hours admission, \$10). Thu-Sat, 7:40, 7:50, and 8pm admittance times. Extended through May 24. Boxcar Theater's most ambitious project to date is also one of the more involved and impressively orchestrated theatrical experiences on any Bay Area stage just now.

An immersive time-tripping environmental work, *The Speakeasy* takes place in an "undisclosed location" (in fact, a wonderfully redesigned version of the company's Hyde Street theater complex) amid a period-specific cocktail lounge, cabaret, and gambling den inhabited by dozens of Prohibition-era characters and scenarios that unfold around an audience ultimately invited to wander around at will. For a San Francisco currently gripped by a kind of historical double-reckoning of the roaring Twenties and dire Thirties at once, *The Speakeasy* is not a bad place to sit and ponder the simulacra of our elusive moment. (Avila)

The Suit ACT's Geary Theater, 415 Geary, SF; www.act-sf.org. \$20-120. Wed/14-Sat/17, 8pm (also Wed/14 and Sat/17, 2pm); Sun/18, 1pm. ACT performs Peter Brook, Marie Hélène Estienne, and Franck Krawczyk's music-infused drama about betrayal and resentment adapted from the short story by South African author Can Themba.

Tipped & Topsy Marsh Studio Theater, 1062 Valencia, SF; www.themarsh.org. \$20-50. Sat/17, 5pm. Last fall's San Francisco Fringe Festival began on a high note with Jill Vice's witty and deft solo, *Tipped & Topsy*, and the Best of Fringe winner is now enjoying another round at solo theater outpost the Marsh. Without set or costume changes, Vice (who developed the piece with Dave Dennison and David Ford) brings the querulous regulars of a skid-row bar to life both vividly and with real quasi-Depression-Era charm. She's a protean physical performer, seamlessly inhabiting the series of oddball outcasts lined up each day at Happy's before bartender Candy — two names as loaded as the clientele. After some hilarious expert summarizing of the dos and don'ts of bar culture, a story unfolds around a battered former boxer and his avuncular relationship with Candy, who tries to cut him off in light of his clearly deteriorating health. Her stance causes much consternation, and even fear, in his barfly associates, while provoking a dangerous showdown with the bar's self-aggrandizing sleazeball owner, Rico. With a love of the underdog and strong writing and acting at its core, *Tipsy* breezes by, leaving a superlative buzz. (Avila)

"Des Voix: Found in Translation Biennial 2014" Various venues, SF; www.desvoixfestival.com. Prices vary. Through May 25. In addition to *Communiqué N°10* (listed above), this festival of contemporary French playwrights and cinema includes four new play translations, a "New Play Nightclub," film screenings, and more. Presented by Playwrights Foundation, Tides Theatre, Cutting Ball Theater, French International School, and the French Consulate of San Francisco.

Waxing West Brava Theater Center, 2781 24th St, SF; www.brava.org. \$20. Thu/15-Sat/17, 8pm; Sun/18, 3pm. Brava! For Women in the Arts and RasaNova Theater present the West Coast premiere of Saviana Stanesco's tale of a Romanian mail-order bride haunted by her country's past. **SFBG**

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ARTS + CULTURE ON THE CHEAP



AMANDA N. SIMONS (PICTURED: *BREAD WINNER BELT BUCKLE*, 2013) IS AMONG THE ARTISTS FEATURED IN THE CALIFORNIA COLLEGE OF THE ARTS' 2014 MFA THESIS EXHIBITION, OPENING THU/15.

Listings are compiled by Guardian staff. Submit items for the listings at listings@sfbg.com. For further information on how to submit items for the listings, see Selector.

WEDNESDAY 14

"Carry It Forward: Celebrate the Children of Resistance" Berkeley City College, 2050 Center, Berk; www.mecaforpeace.org. 7pm, \$10-20. The Middle East Children's Alliance hosts this benefit screening of a 2013 performance (featuring Angela Davis, Eve Ensler, and others) marking the 60th anniversary of the execution of Ethel and Julius Rosenberg.

Rayya Elias Book Passage, 1 Ferry Building, SF; www.bookpassage.com. 6pm, free. The author reads from *Harley Loco: A Memoir of Hard Living, Hair, and Post-Punk, from the Middle East to the Lower East Side*.

Museum of Craft and Design curator tour of current exhibitions Museum of Craft and Design, 2569 Third St, SF; www.sfmcd.org. Noon-1pm, free with admission (\$6-8). Curator Marc D'Estout leads a lunchtime walk through the museum's current exhibits.

"The Wandering Moon" Tenderloin National Forest, 511 Ellis, SF; www.radarpromotions.org. 8pm, \$5-10. Michelle Tea hosts this Radar Productions reading with Juliana Delgado Lopera, Erin Peterson, K.M. Soehnlein, Ben McCoy, and Gem Top.

THURSDAY 15

California College of the Arts presents the 2014 MFA Thesis Exhibition CCA San Francisco, 111 Eighth St, SF; gradthesis.cca.edu. 6-10pm, free. Exhibit on display through May 24. Fifty MFA students in CCA's Graduate Program in Fine Arts showcase their works, in forms that include sculptures, paintings, video shorts, wiki platforms, and more.

"DIY Nightlife" California Academy of Sciences, 55 Music Concourse, Golden Gate Park, SF; www.calacademy.org. 6-10pm, \$12. Do-it-yourself is the theme, so Maker Faire artists display their wares; the Computer and Technology Resource Center turns recycled e-waste into usable machines; the Crucible and the Green Art Workshop curate creative activities; and more.

"Quick Draw SF" F8 Gallery/Bar, 1192 Folsom, SF; www.paintpenscollective.com. 6-9pm, free. Live-drawing event featuring over 10 artists creating and selling brand-new works.

Gabrielle Selz City Lights Bookstore, 261 Columbus, SF; www.citylights.com. 7pm, free. The author discusses her new book *Unstill Life: A Daughter's Memoir of Art and Love in the Age of Abstraction*.

Harriet Elinor Smith Mechanics' Institute, 57 Post, SF; www.milibrary.org. 6pm, \$15. The Mark Twain Project editor discusses *The Autobiography of Mark Twain, Volume 2: The Complete and Authoritative Edition*.

FRIDAY 16

"La Cocina: The Culinary Treasures of Rosa Covarrubias" Mexican Museum, Fort Mason Center, Bldg D, SF; www.mexicanmuseum.org. Noon-4pm, free. Exhibit on display through Jan. 18, 2015. Folk art pottery, paintings, vintage cooking utensils, and other objects from the collection of Rosa and Miguel Covarrubias.

SATURDAY 17

"Free Guided Walking Tour: Introduction to West Oakland Galleries" Meet at Transmission Gallery, 770 W. Grand, Oakl; www.oakland-artmurmur.org. 2-4pm, free. Visit galleries in West Oakland and get to know their curators. The event also includes a poetry reading at Transmission Gallery.

El Tecolote benefit Cesar's Latin Palace, 826 26th St, SF; www.accionlatina.org. 9:30pm, \$10. Cesar's Latin All-Stars present a benefit dance concert to support bilingual newspaper El Tecolote.

"Yoga in the City" Marina Green, SF; sf.wanderlustfestival.com. 12:30pm, free. Multiple free outdoor yoga classes are offered throughout the day, with live music, healthy food samplings, and more.

SUNDAY 18

"34th Annual Celebration of Old Roses" El Cerrito Community Center, 7007 Moeser Ln, El Cerrito; www.celebrationofoldroses.org. 11am-3:30pm, free. A 100-foot display of rare and heritage roses, plus hundreds of rose-themed products for sale, display tables, activities for kids, and more.

MONDAY 19

Alysia Abbott Booksmith, 1644 Haight, SF; www.booksmith.com. 7:30pm, free. The author reads from *Fairyland: A Memoir of My Father*.

Breanne Fahs in conversation with Roxanne Dunbar Ortiz Modern Times Bookstore, 2919 24th St, SF; www.moderntimesbookstore.com. 7-9pm, free. The authors discuss their writings on radical women, with a focus on Fahs' *Valerie Solanas: The Defiant Life of the Woman Who Wrote SCUM (and Shot Andy Warhol)*.

Russell Simmons Book Passage, 1 Ferry Building, SF; www.bookpassage.com. 5pm, free. The Def Jam Recordings founder and meditation enthusiast signs copies of *In Success Through Stillness*.

TUESDAY 20

David Helvarg Bay Model Visitor Center, 2100 Bridgeway, Sausalito; www.acs-sfbay.org. 7pm, \$5. The environmental journalist and activist discusses *The Golden Shore: California's Love Affair with the Sea*.

Howard Norman City Lights Bookstore, 261 Columbus, SF; www.citylights.com. 7pm, free. The author reads from *Next Life Might Be Kinder*. **SFBG**

THU 5.15
TURN IN TURN UP
W/ JOHNNY 5



FRI 5.16
RESONANCE FRIDAY
W/ KRISTINA SKY



SAT 5.17
CRUSH
W/ DJ NILE



FRI 5.23
TEMPLE AND SOCIAL
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PUBLIC
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Public Intimacy: Art and Other Ordinary Acts in South Africa is jointly organized by YBCA and SFMOMA. Presenting support is generously provided by the Evelyn D. Haas Exhibition Fund at SFMOMA. Major support is provided by the James C. Hornum and Michael P. Nguyen Endowment Fund at SFMOMA. Generous support is provided by Mercedes Moore and Kevin King, Mike Wilkins and Sheila Duggan, the Betlach Family Foundation, the YBCA Creative Ventures Council, Concepción and Irwin Federman, the National Endowment for the Arts, the George Frederick Jewett Foundation, Ronald W. Garrity, Kate and Wes Mitchell, and the Yerba Buena Community Benefit District.

Athi-Patra Ruga, *The Future White Women of Azania*, 2012; performed as part of *Performa Obscura* in collaboration with Mikhael Subotzky; commissioned for the exhibition *Making Way*, Grahamstown, South Africa; photo: Ruth Simbaio, courtesy Athi-Patra Ruga and WHATIF-THEWORLD/GALLERY.

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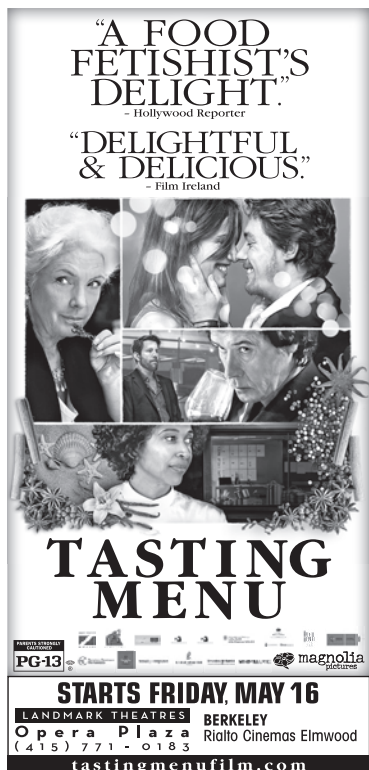
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FILM



PURR-TY POISON: ANN SHERIDAN PLAYS A SAN FRANCISCO CHANTEUSE IN 1947'S *NORA PRENTISS*.

BY DENNIS HARVEY
arts@sfbg.com

FILM Prison should be the most natural setting for film noir, as that's where most of the genre's protagonists are headed (if they don't get bumped off first), and where many of them have already been. But it's had spotty representation onscreen, with time served either skipped over in the narrative (how many pulp fictions start with a hard-luck protagonist just getting out of long-term for what's sure to be short-term freedom?), or dominating entirely.

This spring's edition of "I Wake Up Dreaming," the recurrent Roxie noir showcase programmed by Elliot Lavine, has a number of notable titles dealing with the claustrophobic consequences of crime-not-paying. What's even more notable this time around is the cross-pollination with Lavine's other Roxie perennial, the series of Hollywood "pre-Codes" made in an approximately five-year window between the advent of "talkies" and the 1934 arrival of more rigidly enforced, censorious industry standards toward potentially objectionable content. Their peaks separated by about 15 years, pre-Codes and noirs shared a taste for hard-boiled dialogue and seamy situations, so their programmatic overlapping here feels right.

Two of the strongest entries here were released at least a decade before the arrival of anything that might legitimately be labeled noir. Daintily titled *Ladies They Talk About* (1933) is a rip-roaring original Women in Prison exploiter, with the inimitable Barbara Stanwyck as a moll who sashays into the hoosegow after enabling a bank stick-up. Getting two-to-five in San Quentin's women's ward, which here is like the world's saltiest sorority, she quickly identifies her allies and enemies while spurning the visits of a childhood pal turned crusading DA (Preston Foster) — when she'd ratted on herself to prove "I'm on the level now" to him, he had the *noive* to actually charge her with the crime. That bum!

Another enduring star who came in with the sound era, Edward G. Robinson, gets all of *Two Seconds* (1932) to recall what got him to the electric chair — though that translates into a still-trim 67 minutes' screen time



Stony lonesome

'I Wake Up Dreaming' unspools rare, hard-boiled tales

in Mervyn LeRoy's drama. The first half is a gem of snappy patter as the headliner and a terrific Foster play construction-worker roommates — Robinson the penny-pinching plodder, Foster the one always ready to blow his paycheck on booze, broads, and the horses. Yet it's the former who's taken for a chump's ride by dancehall girl Vivienne Osborne, whose personality goes from Jekyll to Hyde the moment she's manipulated him into an unholy matrimony. You can guess what happens — she's already murder just to live with. As a none-too-bright lug who can't get a break, Robinson gets a serious acting workout here, even if the climactic pre-execution Big Speech smacks overmuch of writing for Oscar's sake.

Several rarities that verge on horror come from before and after the semi-official, immediately post-World War II noir era. *Miracles for Sale* (1939) was the final feature for director Tod Browning of Lon Chaney Sr. and *Freaks* (1932) fame. It stars Robert Young as a professional "magic" debunker investigating murders connected to an alleged witchcraft circle. Even so, this slick comedy

thriller provides scant outlet for Browning's love of the macabre.

Even less frequently revived are three early 1960s chillers: Erstwhile Incredible Shrinking Man Grant Williams plays a psychiatric patient and serial killer in *The Couch* (1962), Robert Bloch's first screenplay after Hitchcock adapted his novel *Psycho*. *The Hypnotic Eye* (1960) has tall, dark, and handsome Jacques Bergerac (who married Dorothy Malone and Ginger Rogers) as a hypnotist whose prettier subjects tend to grotesquely disfigure themselves. *Two on a Guillotine* (1965) is a sub-William Castle gothic with the punishingly perky duo of Connie Stevens and Dean Jones having to spend an inheritance-earning week in the inevitable haunted house. They're all terrible, but have a certain creaky charm.

Holding up very well indeed is 1949's *The Window*, a rare genuine independent production of the era to achieve major recognition. As opening on-screen text announces, it's the story of the boy who cried wolf — updated to a modern NYC tenement, where little Bobby Driscoll is testing the patience of his parents and playmates with his constant fabrications. Thus

nobody believes him, of course, when he witnesses a real murder. Once his homicidal neighbors catch wind of him, our grade-school protagonist becomes prey himself. Criminal child endangerment was far from a typical story element in those days, and with its still-tense chase finale amid crumbling condemned buildings, *The Window* presented such a novelty that it won a (rather generous) special Oscar for Driscoll, who was usually seen in the more wholesome environs of Disney films like *Song of the South* (1946) and *Treasure Island* (1950). Yet soon after, adolescent acne would kill his acting career. Ironically echoing this famous role, the by-then heroin-addicted ex-con was found dead in an abandoned 1968 NYC tenement at age 31, his body found by playing children.

Other "Dreaming" highlights include a glossy 1947 double bill showcasing talented Warner Brothers star Ann Sheridan, the better being *The Unfaithful*, though *Nora Prentiss* has the virtue of being partly shot in SF. As sleepers go, though, two vintage "Bs" may rep the series' best discoveries. Perhaps the program's least likely inclusion is *Angels in Disguise* (1948), a later entry among the Bowery Boys' nearly 100 juvenile hijinks. This one is a spoof of tough urban crime dramas, and a surprisingly good one, complete with shadow-heavy noir imagery and hard-boiled voice-over narration. As ever, the scene stealer is rubber-faced beanpole Huntz Hall.

From 1957, *Death in Small Doses* ("The picture that crosses the forbidden territory ... of THRILL PILLS!") rips the lid off amphetamine abuse among long-distance truckers, with future *Mission: Impossible* and *Airplane!* (1980) star Peter Graves as an undercover federal investigator. What makes it unmissable, however, is the supporting turn by none other than Chuck Connors (1979's *Tourist Trap*, 1973's *Soylent Green*) as perpetually hopped-up boarding-house hepcat "Mink." If scene-stealing were a crime, Hall might get life without parole, but Connors would merit the chair. **SFBG**

"I WAKE UP DREAMING 2014"

May 16-26
Roxie Theater
3117 16th St, SF
www.roxie.com

Home brew

New docs probe where the heart is — and isn't

BY CHERYL EDDY
cheryl@sfbg.com

FILM Jose Antonio Vargas' grandparents — who raised him in Mountain View after he was smuggled into America at age 12 from the Philippines — expected him to grow up, blend in, and live a perfectly ordinary life in his new country. He'd work a "menial job," as both of them had, and eventually legalize his immigration status by marrying an American woman.

Thing is, Vargas was a smart kid who grew into an exceptionally intelligent young adult. He pursued a journalism career that earned him coveted reporting gigs for the Washington Post and CNN, among other outlets, as well as a Pulitzer Prize. He's also gay, and while marriage equality laws are thankfully evolving, that fact complicated his family's hopes for a traditional wedding (and subsequent green card). In 2011, weary of guarding a secret he'd shared with only a few close friends, the 30-year-old Vargas penned a powerful essay for the New York Times Magazine, revealing "My Life as an Undocumented Immigrant."

Documented, his film with co-director Ann Lupo, chronicles the months before and after Vargas "outed" himself. It's a highly personal story, especially when the film crew travels to Manila to interview Vargas' mother. Their geographical separation (she can't get a visa to see her son in the US, nor can he leave the country to visit her) has become an emotional estrangement so complex she weeps when he refuses to add her on Facebook. But *Documented* also taps Vargas' Define American media campaign to broaden its message, interviewing undocumented youths affected by the DREAM Act and sharing in their joy when the bill — providing permanent residency to young, educated immigrants of "good moral character" — finally goes into effect.

Unfortunately for Vargas, who continues to push back in high-profile ways even after he's declared his status (particularly poignant: scenes at a Mitt Romney rally, where a grandmotherly type asks him, "Why don't you just become legal?", as if it's



as simple as buying a car or getting a haircut), he's too old to benefit from the DREAM legislation. He's a "walking uncomfortable conversation," as he calls himself in a lecture excerpted throughout the film; though he feels relief at having come clean, he's still unable to make any traction in his citizenship quest. At one point, he phones INS ("Deportation. How can I help you?") to see if anyone's planning to clamp down, as if finally getting "caught" would be preferable to living in extended limbo. The only closure of sorts comes when Vargas reconnects with his mother via Skype, but there's an undercurrent of helplessness to their computer-screen reunion that makes *Documented*'s themes feel especially raw and urgent.

MOUNTAIN VIEWS

Back for its second year, the Himalayan Film Festival unspools over two days, starting Fri/16 in SF with Christoph Schwaiger's *Kamlahari*. The rest of the fest, including Kesang Tseten's *Who Will Be a Gurkha*, takes place Sat/17 as part of Berkeley's weekend-long Himalayan Fair.

Kamlahari is a social-justice doc that would be right at home in the Human Rights Watch Film Festival. Filmmaker Schwaiger travels to Nepal's Teraï region to investigate families that sell their daughters to work in wealthier households, an old tradition that persists despite the fact that child labor is now illegal. The girls are treated cruelly by their "landladies" and are deprived of education and medical care; if and when they're allowed to return home, their home life may be no less abusive, and their relationships with the family members who pressed them into servitude are strained.

The film's charismatic center is Urmila Chaudari, a kamlahari from ages 6 to 17. "My story is one of many stories," she says, but she's actually quite extraordinary: After pursuing her education, she became an advocate for girls in Nepal, rescuing them from bondage and working with NGOs to set up safe places for them to live and "find a way back to childhood." Urmila's dignified mien and

mastery of English makes her an ideal spokesperson, and we follow her as she visits a human-rights conference in Norway and the UN in New York. "It is a first victory for us that everyone is hearing our story," she says.

Boys in Nepal may be in less danger of becoming household slaves, but their options are also limited. Some dream of joining a special British Army unit, the Brigade of the Gurkhas, established in 1815 and praised for its heroism (and general badassery) in both World Wars. (These days, gurkhas fight in places like Afghanistan, for pay that well exceeds anything offered by the Indian or Nepalese armies.) If the title of Nepalese director Tseten's film, *Who Will Be a Gurkha*, reminds you of a reality-show competition, that's not far off, since the film follows the grueling selection (lots of intense physical training, but brain power is also tested) as thousands of wannabes are winnowed to hundreds, then to just under 200.

Gurkha archives provide Tseten with black-and-white footage showing eerily identical selection camps held in decades past, but at just 75 minutes the director misses the chance to go deeper — more history and context, perhaps via interviews with current or retired gurkhas, would add some welcome perspective. *Who Will Be a Gurkha* would also benefit from engaging with, rather than simply observing, its subjects. None of the boys are singled out enough for us to root for them; we learn about their motivations mostly via nervously-blurted answers during interviews with the selection committee, and their personal lives during random conversation snippets, leaving the viewer without focal points amid the film's sea of hopeful young faces. **SFBG**

DOCUMENTED opens Thu/15 at the Roxie and Fri/16 in Bay Area theaters.

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FILM LISTINGS

the lives of their children down to the last extracurricular; here, the stoned, distracted elders who occasionally wander in front of the camera are more like flaky, absentee roommates. Meanwhile, their young charges fill the empty hours with copious amounts of alcohol consumption, random property destruction, and a round or two of social crucifixion. The protagonists and their cohorts form a fairly distasteful tableau of privileged, floundering adolescence, eliciting an emotional response in which uneasy concern occasionally overcomes bemused disgust. But the individual stories are virtually weightless, and the characters' lack of investment in anything, even their own problems, makes it difficult to care too much about their fates. (1:38) *California, Embarcadero, Smith Rafael*. (Rapoport)

Tasting Menu No restaurant was more lauded in its lifespan than Ferran Adrià's legendary El Bulli, which closed in 2011. Naturally, someone made a documentary about the joint — which was located on Spain's Costa Brava — and now there's *Tasting Menu*, an ensemble Euro-comedy that takes place at "Chakula," a 30-seat restaurant on Spain's Costa Brava. Why is the apparently successful Chakula closing? Gorgeous chef Mar (Vicenta N'Dongo) isn't saying, nor is she revealing the final menu — and neither is director and co-writer Roger Gual (2002's *Smoking Room*). We catch glimpses of artfully plated dishes as they're assembled in the kitchen and whisked around the seaside dining room (and get one descriptor: "Snail caviar"), but this ain't *Like Water for Chocolate*-level cooking porn. Gual is mostly concerned with the diners themselves, all of whom are rich, well-connected, or lucky enough to have scored the most exclusive reservation on the planet. Alas, there's not a truly compelling personality among them, though a salty widow (Fionnula Flanagan) who dines with an urn containing her husband's ashes, and a mysteriously morose man (Stephen Rea) who may or may not be a food critic, come the closest. Elsewhere, there's estranged couple Rachel and Marc (Claudia Bassols and Jan Cornet); a nervous *maitre d'* (Andrew Tarbet) charged with overseeing the top-secret surprise dessert; a pair of grouchy Japanese businessmen who are competing to take over the restaurant after Mar steps aside; and assorted other stereotypes and rivals tossed in to bring tension to what's essentially a pleasant-yet-woefully-unexciting dinner party. (1:25) *Opera Plaza*. (Eddy) **SFBG**

REP CLOCK

Schedules are for Wed/14-Tue/20 except where noted. Director and year are given when available. Double and triple features marked with a •. All times pm unless otherwise specified.

ARTISTS' TELEVISION ACCESS 992 Valencia, SF; www.atasite.org. \$6-10. Films by SF State University's experimental documentary class, Thu, 7:30. "Other Cinema," contemporary sound and video art works by Derek G, Tommy Becker, and others, Sat, 8:30.

BALBOA THEATRE 3630 Balboa, SF; cinemasf.com/balboa. \$7.50-10. "Popcorn Palace:" **Wallace and Gromit: The Curse of the Were-Rabbit** (Box and Park, 2005), Sat, 10am. Matinee for kids.

CASTRO 429 Castro, SF; (415) 621-6120, www.castrotheatre.com. \$8.50-11. "KQED presents: An Evening with Ken Burns:" **The Roosevelts: An Intimate History** (Burns, 2014), Wed, 7:30. Sneak preview of new miniseries to air in September on PBS; this event, \$20-25 at www.cityboxoffice.com. •**Drugstore Cowboy** (Van Sant, 1989), Thu, 7, and **Trainspotting** (Boyle, 1996), Thu, 8:55. "Epidemic Film Festival," works by Academy of Art University students, with a speech by cinematographer Rodrigo Prieto, Fri, 4-8. •**Raiders of the Lost Ark** (Spielberg, 1981), Sat, 2:30, 7, and **Romancing the Stone** (Zemeckis, 1984), Sat, 4:45, 9:15. •**A Streetcar Named Desire** (Kazan, 1951), Sun, 2:15, 7, and **Who's Afraid of Virginia Woolf?** (Nichols, 1966), Sun, 4:35, 9:15.

CHRISTOPHER B. SMITH RAFAEL FILM CENTER 1118 Fourth St, San Rafael; (415) 454-1222, www.cafilm.org. \$6.50-\$10.75. **Palo Alto** (Coppola, 2013), May 16-22, call for times. "Mark Cantor Presents Jazz at the Movies," Sun, 6. This event, \$15-25.

CITY COLLEGE OF SAN FRANCISCO Diego Rivera Theatre, 50 Phelan, SF; www.ccsf.edu. Free. "CCSF City Shorts Student Film Festival," Thu, 7.

CLAY 2261 Fillmore, SF; www.landmarktheatres.com. \$10. "Midnight Movies:" **Dirty Harry** (Siegel, 1971), Sat, midnight.

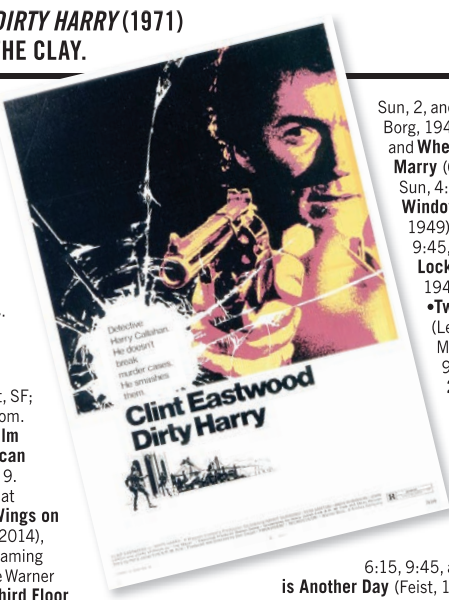
"HIMALAYAN FILM FESTIVAL" Ninth Street Independent Film Center, 145 Ninth St, Suite 250,

WELL DO YA, PUNK? *DIRTY HARRY* (1971) SCREENS SAT/17 AT THE CLAY.

SF; and Himalayan Fair Grounds, Live Oak Theater, 1301 Shattuck, Berk; www.himalayan-filmfest.com. \$10-20 (festival pass, \$40). Documentary and narrative films from Nepal, Bhutan, and Tibet. Fri-Sat.

MECHANICS' INSTITUTE 57 Post, SF; milibrary.org/events. \$10. "CinemaLit Film Series: Comedy Tonight:" **Stir Crazy** (Poitier, 1980), Fri, 6.

ROXIE 3117 and 3125 16th St, SF; (415) 863-1087, www.roxie.com. \$6.50-11. **Documented: A Film By An Undocumented American** (Vargas, 2013), May 15-21, 7, 9. Director Jose Vargas in person at Thu-Fri shows. **NOW: In the Wings on the World Stage** (Whelehan, 2014), Wed-Thu, 7, 9. "I Wake Up Dreaming 2014: Dark Treasures from the Warner Archive:" •**Stranger on the Third Floor** (Ingster, 1940), Fri, 6:30, 9:30, and **The Unsuspected** (Curtiz, 1947), Fri, 8; •**Love is a Racket** (Wellman, 1932), Sat, 2, and **Ladies They Talk About** (Bretherton and Keighley, 1933), Sat, 3:30; •**Nora Prentiss** (Sherman, 1947), Sat, 7:30, and **The Unfaithful** (Sherman, 1947), Sat, 5:15, 9:45; •**Angels in Disguise** (Yarbrough, 1948),



Sun, 2, and **Fall Guy** (Le Borg, 1947), Sun, 3:15, and **When Strangers Marry** (Castle, 1944), Sun, 4:30; •**The Window** (Tetzlaff, 1949), Sun, 6:30, 9:45, and **The Locket** (Brahm, 1946), Sun, 8; •**Two Seconds** (Le Roy, 1932), Mon, 6:30, 9:40, and **20,000 Years in Sing Sing** (Curtiz, 1932), Mon, 8; •**A Woman's Secret** (Ray, 1949), Tue, 6:15, 9:45, and **Tomorrow**

is Another Day (Feist, 1951), Tue, 8.

YERBA BUENA CENTER FOR THE ARTS 701 Mission, SF; www.ybca.org. \$8-10. "Astonishing Animation: The Films of Hayao Miyazaki and Studio Ghibli:" **Pom Poko** (Takahata, 1994), Thu, 7:30 and Sat, 5; **Castle in the Sky** (Miyazaki, 1986), Sat, 7:30 and Sun, 3; **My Neighbor Totoro** (Miyazaki, 1988), Sun, 1. **SFBG**

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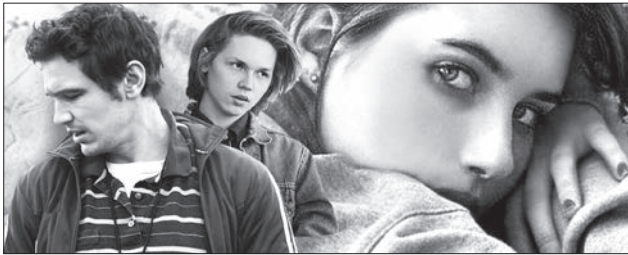
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May 14-20, 2014

ARIES

March 21-April 19

You're a boss, Aries, and we all need you and your smarts. It's important that you're true to yourself as you go about making the world turn, and that can't happen if you don't consider how your actions are impacting your environment. Take care of yourself by listening to others and adjusting your actions as needed.

TAURUS

April 20-May 20

If you rush to get away from what's bugging you, then you won't be moving toward what you actually want. Don't get so caught up in your reactions that you fail to be intentional about what you're choosing, Taurus. This is a great time for meaningful action, so don't screw it up.

GEMINI

May 21-June 21

You can comb over every detail and drive yourself crazy, but that will never be as helpful as some good old-fashioned gettin' it together. Struggle against your natural instincts to disperse your energies in too many directions at once. Be patient, clarify your intentions, and then follow through.

CANCER

June 22-July 22

You need to trust yourself. This is the time to look at your instincts and give yourself a pat on the back for how reliable they've been (when you've listened to them, that is). This week your energy is being freed up considerably, so move toward whatever calls you. This is not the time to settle.

LEO

July 23-Aug. 22

If your achievements don't feel good to you, now's the time to get real about it, Leo. Being successful with things that you don't truly want will make you feeling burdened by your spoils. You can't turn back time to fix your past, but please own your shit so that you don't make the same mistakes again.

VIRGO

Aug. 23-Sept. 22

Sometimes life falls apart just enough so that you're forced to rely on your own resources, but not so much that you're permanently screwed. Now is the time to step up in a major way, and to not miss the possibilities for growth in the problems you are dealing with. Believe in yourself, because you've got this.

BY JESSICA LANYADOO

Jessica Lanyadoo has been a psychic dreamer for 18 years. Check out her website at www.lovelanyadoo.com or contact her for an astrology or intuitive reading at (415) 336-8354 or dreamyastrology@gmail.com.

LIBRA

Sept. 23-Oct. 22

The greatest challenge of being in relationships is taking care of yourself in balance with how you invest in others. Turn to the people you love and openheartedly let them know it. Give whatever you've got to give, even if it's only an emoji love poem, as you take steps to fortify yourself this week.

SCORPIO

Oct. 23-Nov. 21

If you pretend that things are cool when they're not, you can probably fool yourself for a little while, but that's it. Why bother with all the smoke and mirrors? Look for a more lasting solution to your troubles this week. Drown yourself in TLC instead of distractions, and things can start to change from the inside out.

SAGITTARIUS

Nov. 22-Dec. 21

Take care this week and don't let disappointments deflate you. What isn't working in your life is pointing you toward what needs attention. Tolerate upsets for long enough to understand what they are trying to teach you. As cheesy as this sounds, sometimes beginnings are disguised as painful endings.

CAPRICORN

Dec. 22-Jan. 19

Don't stop now, Capricorn, you're on a roll! This week is a good one to make big headway on your goals. Assert yourself with confidence and embrace the vulnerability of the process. You have many steps to take to execute your dreams, but they are within your reach now. Have faith and don't forget to have fun with it.

AQUARIUS

Jan. 20-Feb. 18

Your resistance is futile. There's such a powerful force for change in your sphere that you should not try to control it, but only to be the steward of it. Move mindfully through the feelings and situations you're being confronted with. Here's a tip: Being vulnerable and being in jeopardy are totally different things.

PISCES

Feb. 19-March 20

You cannot always control the waves of fear that crash in on your shores, but you can do damage control. Don't rush away from your unpleasant feelings, because isn't that really only abandoning yourself in your time of need? Validate and evaluate rather than figuring and fixing this week.

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LEGAL NOTICES

FICTITIOUS BUSINESS NAME STATEMENT FILED NO. A-0358016-00. The following is doing business as BARNUM BUILDING AND DESIGN, INC. 42 Otis St. Ste. #3 San Francisco, CA 94103. The business is conducted by a corporation. Registrant commenced business under the above listed fictitious business name on: 12/10/2013. This statement was filed by Adam Barnum. This statement was filed by Melissa Ortiz, Deputy County Clerk, on 4/24/2014.

May 14, 21, 28, Jun. 4, 2014 ORDER TO SHOW CAUSE FOR CHANGE OF NAME CASE NUMBER: CNC-14-550287. SUPERIOR COURT, 400 McAllister St. San Francisco, CA 94102. PETITION OF Regina Elaine Santos for change of name. TO ALL INTERESTED PERSONS: Petitioner Regina Elaine Santos filed a petition with this court for a decree changing names as follows: Present Name: Regina Elaine Santos. Proposed Name: Regina Elaine Santos Delacruz. THE COURT ORDERS that all persons interested in this matter shall appear before this court at the hearing indicated below to show cause, if any, why the petition for change of name should not be granted. NOTICE OF HEARING Date: 7/01/2014. Time: 9:00 AM, Room 514. Signed by Harry M. Dorfman, Presiding Judge of Superior Court on 4/22/2014.

Apr. 30 May 7, 14, 21, 2014 ORDER TO SHOW CAUSE FOR CHANGE OF NAME CASE NUMBER: CNC-14-550241. SUPERIOR COURT, 400 McAllister St. San Francisco, CA 94102. PETITION OF Lura Elizabeth Ethridge for change of name. TO ALL INTERESTED PERSONS: Petitioner Lura Elizabeth Ethridge filed a petition with this court for a decree changing names as follows: Present Name: Lura Elizabeth Ethridge. Proposed Name: Lura Darling. THE COURT ORDERS that all persons interested in this matter shall appear before this court at the hearing indicated below to show cause, if any, why

the petition for change of name should not be granted. NOTICE OF HEARING Date: 6/12/2014. Time: 9:00 AM, Room 514. Signed by Harry M. Dorfman, Presiding Judge of Superior Court on 4/07/2014.

Apr. 23, 30, May 7, 14, 2014 ORDER TO SHOW CAUSE FOR CHANGE OF NAME CASE NUMBER: CNC-14-550261. SUPERIOR COURT, 400 McAllister St. San Francisco, CA 94102. PETITION OF Hung-Quoc Dan Tran for change of name. TO ALL INTERESTED PERSONS: Petitioner Hung-Quoc Dan Tran filed a petition with this court for a decree changing names as follows: Present Name: Hung-Quoc Dan Tran. Proposed Name: Jonathan Dan Tran. THE COURT ORDERS that all persons interested in this matter shall appear before this court at the hearing indicated below to show cause, if any, why the petition for change of name should not be granted. NOTICE OF HEARING Date: 6/24/2014. Time: 9:00 AM, Room 514. Signed by Harry M. Dorfman, Presiding Judge of Superior Court on 4/15/2014.

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